

COVER ILLUSTRATION

• MODERN HELMETS

A PHOTOGRAPHIC STILL LIFE STUDY

BY A. BURTON STREET

OCTOBER 1941

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# DESIGN

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## IN NEXT MONTH'S ISSUE

In the November number, DESIGN will feature ceramics. We have secured especially for this issue excellent material including many photographs of new and interesting examples of modern ceramic art. Also in the November issue will appear the articles "The Child as a Surrealist" and "Design in Art Objects." Our regular features, too, will be included. Don't miss the valuable helps contained in Vitamin A(rt), Asides and Are You Aware?

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# DESIGN

VOLUME 43

NUMBER 2

OCTOBER 1941

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Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; Alan C. Tracewell, Secretary; J. Paul McNamara, Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1941, by Design Publishing Company. Entered second class matter September 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage. They will be handled with care, but we assume no responsibility for their safety.

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## Creative Lithography

Here is a fine new book on lithography for you. It is called "Creative Lithography and How to Do It." The author is Grant Arnold and he gives you all the most helpful information in terms any beginner can understand and experienced artists will find it helpful.

Lithography, which is today receiving its share of the renewed interest of artists and leisure-time craftsmen in original print-making processes, is here simply explained in a how-to-do-it manner by a man who has earned wide distinction as artist, painter and teacher.

This book sets forth the methods and underlying principles of this graphic media in a way best suited to the needs of the artist who has yet to make his first lithograph, as well as those ready for advanced technics. The author tells where to get the stone, how to grain it, how to transfer drawings to the stone or draw directly on it, how to apply the ink, print, avoid common printing errors, make multi-colored prints, work on zinc, aluminum, etc., and perform all other operations essential to producing good results.

In the ten years that Grant Arnold has been engaged in this work, he has introduced more than six hundred artists, educators and students to the craft. He was Lithographic Technician at the Art Students' League of New York, has won important honors in exhibitions of his work both here and abroad, and at present is employed as a lithographer in the U. S. Coastal and Geodetic Survey.

It is published by Harper & Brothers and sells for \$3.00.



## Etching Principles and Methods

Now we have an attractive new book by Clifford Pyle, which any one can enjoy and find helpful. It is described as "A Manual on Etching Materials and Processes for Students and Etchers."

Wide popular demand for etchings has stimulated renewed interest in this craft in student and professional artists everywhere.

This book was written to implement the need for a simple, step-by-step instruction manual on the intricate technical methods and processes which for centuries have presented the highest test of artistic skill.

With the novice and his instructor constantly in mind, the author describes materials, tools, each detail in the sequence of steps from the unpolished metal to the final print, and he illustrates operations where necessary with working drawings.

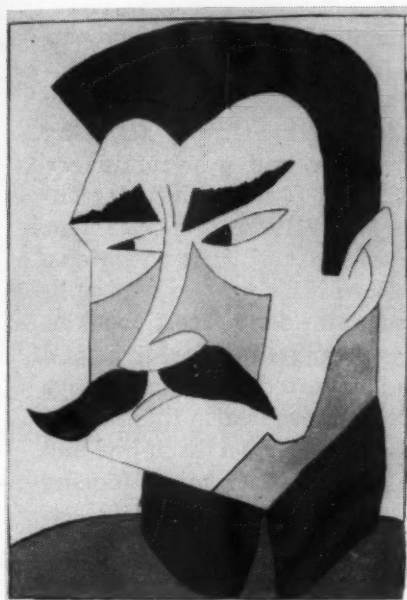
Artists and leisure-time craftsmen who wish to try their hand at special-effect purposes will find them clearly explained and illustrated in the second half of the book. With 13 etchings, 10 halftones and 54 working drawings. The book is published by Harper and Brothers and priced at \$3.00.

Clifford Pyle, himself a master craftsman, is also a trained teacher of arts and crafts in the secondary school field. He has been a designer and color expert for various manufacturers. He is the author of the manual, "Leathercraft as a Hobby."





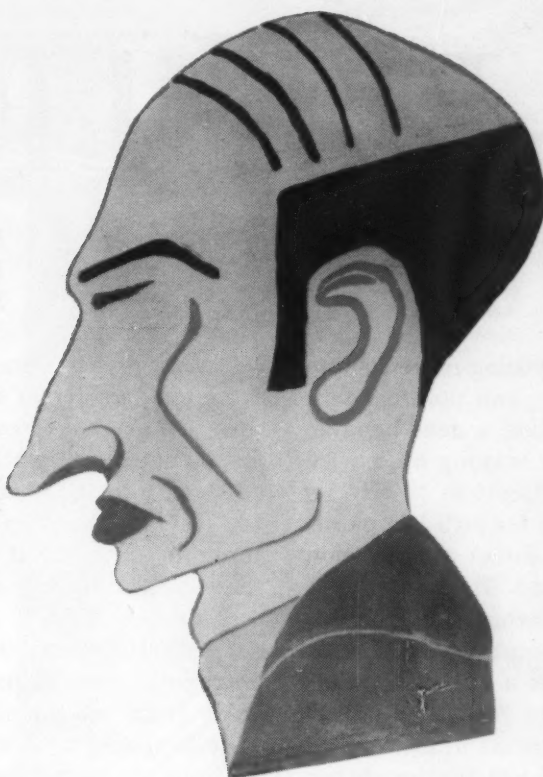
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STUDENT'S CARICATURE OF  
HERBERT T. LEWIS



WOODCARVING OF  
HERBERT T. LEWIS

# Dear Teacher

By HERBERT T. LEWIS

Maine Township High School and  
Junior College, Park Ridge, Illinois

● As I came around by Jim's desk I saw him slide a piece of paper surreptitiously under his drawing board. Across from him another boy did the same. I looked at the drawing on his board,—an abstract design,—and pointed out that certain lines were "sour"—not in harmony with the rest of the design.

That was my last class of the day. As I left my class room with my coat and hat I noticed two small pieces of paper thumb-tacked to the bulletin board by the door. On each scrap of paper was a small gem of a caricature, of myself—undoubtedly products of the two surreptitious youths whose actions I had noticed half an hour before.

I put my coat and hat down and got out a sheet of the best pebbled mounting board, trimmed the two little sketches they thought would provoke "teacher" and mounted both of them with eight-inch margins. I put them up on the two choice exhibition boards. The following day, in the same class, I eulogized the two drawings and asked for the talented authors. Jim and his friend raised their hands. I told the class that an Austrian sculptor had done a bust of me in mahogany; that it had been exhibited at the National Academy of Design in New York,

and that I was used to posing for artists. Then I asked how many of the class would like to try a caricature of me instead of the abstract problem. I got an unanimous response.

The next day reproductions of all the finest examples of caricature to be found were shown. And I pointed out something of the art of caricature. If they wanted to draw caricatures of their teacher they were going to make good ones. I even showed them Sharaku's fine wood block caricatures. Then I posed for the whole class.

When the project was completed I put their drawings up and criticised them—and intimated that they would probably do a better job from memory (forgetting details) so I left the room—left the young monkeys to their own devices and their memories. The results are shown in the accompanying illustrations.

The results of this episode led to the incorporation in my syllabus of a caricature-design problem. The caricatures of Mussolini and Stalin are examples. And recall, if you can, the day when all you got for drawing a caricature of "teacher" was a reprimand. How many geniuses have been lost by that technic?

# STILL LIFE

By MARY ELLEN COWLING

Instructor, Art Department  
Stephens College, Columbia, Mo.

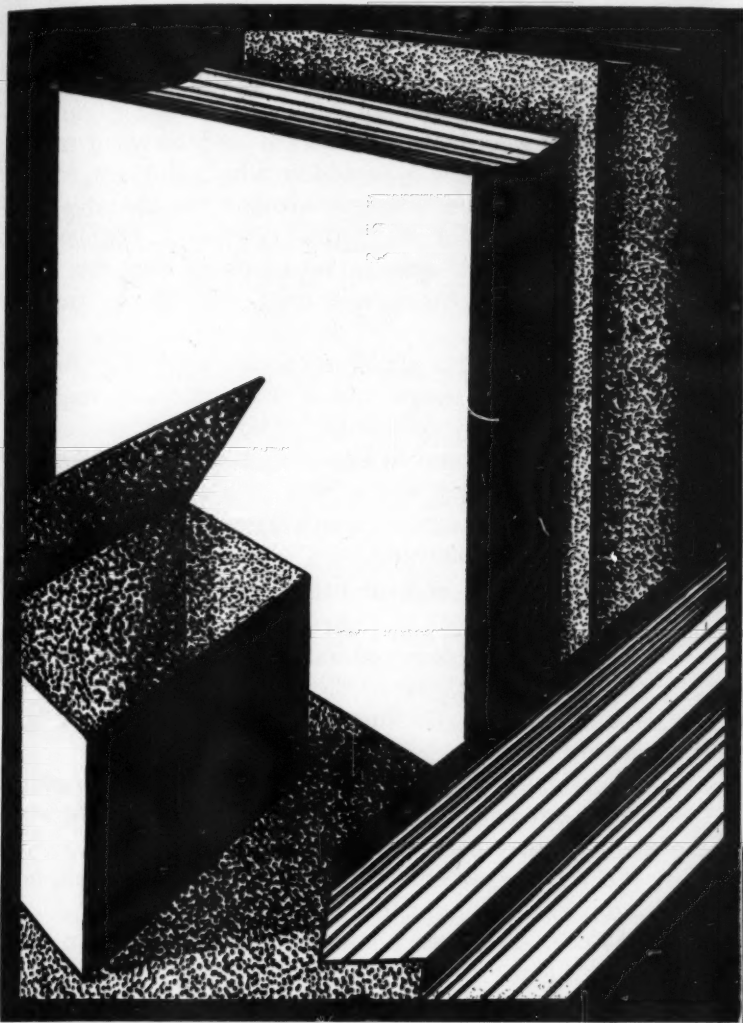
● It would be hard to imagine anything more remote from our present social, economic, and political tensions than a still life—a painted plate, a dead banana, and over it all an artificial flower waving on a wire stem. To students it is often difficult to justify its remoteness. But “a genuine taste for still life painting is one of the surest signs of a direct appreciation of pictorial form.” I have quoted Thomas Monro from his book, **Great Pictures in Europe**, and from his discussion of the French still life painter of the Eighteenth Century, Chardin. What is a still life painting? A group of everyday objects, “pots and pans,” painted for the interest of their forms alone, is still life painting. The interest in subject matter, being at a minimum, we are not invited to pursue any imaginative flights beyond the picture. This is the distinction of still life painting: because its entire preoccupation is with design, we may obtain a very satisfying emotion of completeness and unity. It is natural that this art of commonplace things should have originated in the Netherlands of the Seventeenth Century, as a quiet accompaniment to their unpretentious paintings of “interiors.”

Presumably students of art wish to learn what is vaguely called taste, an ability to enjoy a good watercolor and disregard the fake, to discriminate amid the jungle of so-called modern art, from stationery to architecture. There is only one common denominator in the world of art and that is design. From an aesthetic consideration there is no essential difference between the problem confronting the designer of a dining room sideboard and the Bell Telephone Building in New York. They are both problems in the arrangement of cubes, one in wood and one in steel and concrete. As the uniqueness of music consists in the ordering of time, so the uniqueness of art consists in the ordering of space. A satisfying arrangement of space may create architecture no matter how simple, but no amount of display and expense in the facade will conceal an original poverty. A student of art learns to assemble in one picture a proper balance of square forms with the round, an emphasis of light against dark, a modeling and unity of color, a repetition of this direction and that direction, and a contrast of texture. In addition, an art student should relate this training. She should be able to select the genuine watercolor, to shift the furniture of a room into its inevitable position, and to praise the honesty of a modern house.

Essentially, the drawing of still life is not different from the drawing of abstractions. Historically much abstract art has grown out of a study of still life. In the classroom a still life may be only the point of departure for an abstraction, and an abstraction may suggest and develop into a pattern with the more tangible emotions of recognized form. The drawing made from a group of books and a box, Figure I, is only a step from a complete abstraction of square shapes. However, there is a need for both. In an Introduction to Art course a student wishes to learn, aside from the development of taste, some competence in technic. A still life set-up is both a convenient and a natural means. A student who can draw a box from any angle can draw practically anything she will simplify. A cylinder and a pyramid are first drawn from a cube. As Cezanne has demonstrated, all nature is reduced to these original forms—a cube, a cylinder, a pyramid, and their variations. But a student needs practice in this process of simplification; she needs to recognize for herself the kinship of a pancake and a powder puff; a flashlight and a silo; a wastebasket and, inverted, a contemporary hat. Beyond an abstraction there is also this preference for a set-up: it is a training. As a discipline and limitation it concentrates the student's mind, fencing it away from irrelevant considerations and the classroom question: “What shall I draw?”

But there is another justification for teaching the drawing of still life in addition to abstraction. Like the study of poetry it is a training in stating the essential quality of things. Some students have a knack for giving all the facts of their observation; their minds are cameras and they can report as an historian, objectively and without comment or interpretation. Such gifts belong to anatomy books and science, because facts in themselves do not make art. But art is interpretation. Accepting the inevitable bias of the mind, an artist makes a virtue of it. By a strange paradox the artist, who paints the tulip with exaggeration and high feeling, will probably come more nearly to stating the essential spirit of the tulip than the unselecting, fact-finding camera. It is this practice and training in selecting the essential features of a given object which a still life study should develop. The illustration of two tulips, Figure II, emphasizes only the cup shape of the blossom and the swirling direction of the spearlike leaves. This study develops the student's ability to seize the





STILL LIFE STUDIES WHICH SHOW THE STEPS PRESENTED IN THIS ARTICLE. FIGURE 1 (LEFT) A COMPOSITION WHICH IS ONLY A STEP FROM A COMPLETE ABSTRACTION.



FIGURE II (BELOW) TULIPS. THIS EMPHASIZES THE CUP SHAPE OF THE BLOSSOM AND THE SWIRLING DIRECTION OF THE SPEARLIKE LEAVES.



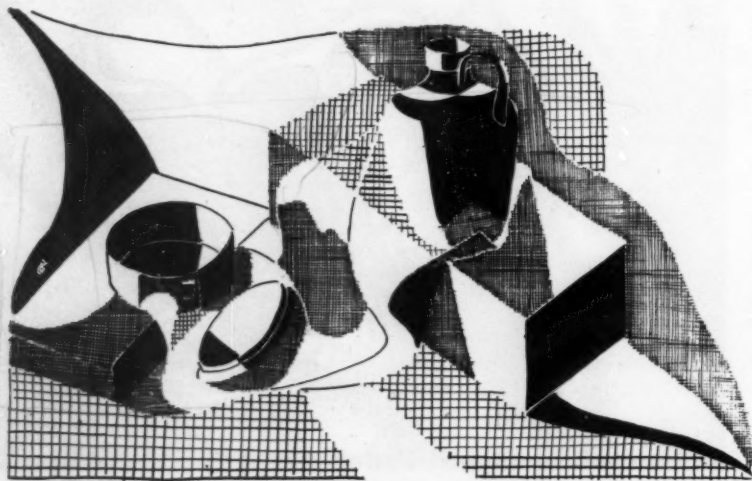
uniqueness of the pear compared with the peach; the ability to distinguish the transparent, stiff tissue starting from an equally white and stiff but firm box.

Very little is written on still life, particularly from the point of view of composition. As the minor arts of weaving and craft sometimes bring us closer to the feel of an age than its great paintings and sculpture, so the study of the unpretentious still life sketches of artists may give us a more intimate knowledge of how they composed than their better known masterpieces. As a matter of fact, some of the most satisfying work of Cezanne is in the form of still life, both watercolor and oil. Cezanne, as father of the contemporary emphasis on color and composition, found that a basket of apples and a bottle presented quite as resourceful a subject as a landscape or a group of men. Because of this interest in color and composition, any current show will display an impressive number of still lifes. We could go further and say that any city street lined with display windows presents, if not always complete compositions, at least the possibilities of them. It is in the emphasis on sales that the shop window with its slippers, bottle of perfume, and interweaving scarf differs from the conventional still life set-up for painting. Both should be assembled with consideration to texture contrast to something tall and something short;



FIGURE III. A STILL LIFE STUDY WHICH EMPHASIZES THE BACKWARD AND FORWARD MOVEMENT OF THE EYE THROUGH THE COMPOSITION.

FIGURE IV. A PROBLEM IN TEXTURE CONTRASTS AND IN INTERLOCKING SEPARATE PATTERNS OF WHITE, BLACK AND GRAY.



a sensitiveness to backward and forward movement; a quiet area, like a rest in music, to set off the accent of dark or a bright color. The still life of Figure III considers mainly the backward and forward movement, and no line was added which did not follow through to direct the eye around the sketch. The imaginary sketch of Figure IV was a problem in texture contrast and in interlocking separate patterns of white, black, and grey, each interesting in itself.

So we teach this art of composing everyday objects as a study in design and a training in stating the essential quality of things. And thus a student of still life may come to experience the strangeness of a goblet, perhaps, and a pear as a statement of the phenomena of space, which remains the essential mystery of all painting.

#### **An Assignment of Still Life for the Introduction to Art:**

I. On tracing paper reduce to three values six still life pictures. Consult the work of Chardin, Van Gogh, Cezanne, Dickinson, Demuth, Picasso, or any modern painter.

II. Make a chart of about six to eight actual materials such as sandpaper, satin, and cotton, showing their texture contrast.

III. Grade six colors from dark, medium dark, medium, medium light to light.

IV. Choose three photographs of still life and, by changing the center of interest, change the pattern of values.

V. Make ten sketches of still life objects. Imagining a strong light from one side, make some of the sketches in two values. In others be particularly conscious of texture contrast, rough against smooth, pebbly against soft. Try different media such as pen, chalk, various grades of pencil, and free brush.

VI. Using contrasting pen techniques such as stripes, stipple, cross-hatch, and dry pen, do a still life in three values. Consider separately the pattern formed by each of the values. Try to make each line follow through to some other line, around the picture. (Illustrations of this problem are given.)

VII. Paint a composition on large illustration board using the proceeding problems as a preliminary study in value and texture designing.

VIII. In outline form write a criticism of your large illustration by considering the following questions:

- a. Do you have a center of interest?
- b. Do the lights make a pattern by themselves?  
Do the darks make a pattern by themselves?  
Do the greys make a pattern by themselves?
- c. Is there a light source? If not, have you shaded to emphasize the contrast of plane?
- d. Do you have some of the dark in the light and some of the light in the dark?
- e. Have you emphasized one value?
- f. If there is a texture pattern, do the rough parts balance? Do the smooth parts balance?



# Art Begins At Home

● Museums all over the country are beginning to realize that they are no longer merely the protégés of wealthy trustees and philanthropists who will give them the wherewithal to purchase *objets d'art* of interest primarily to that minority of the public which has enjoyed some kind of art education. For most public museums such handsome contributions are few and far between these days and they are dependent almost entirely upon support from public taxes. This brings about an obligation to serve the public at large—not just the select few who can argue with erudition on the genius of Rembrandt or Rubens, or the chameleon-like character of the Greek Tradition as it has expressed itself in various art epochs. The public at large is rather skeptical about art, which has usually traded on snob appeal and directed its efforts almost entirely to “the cultured few.” Most people, lacking knowledge of what makes a masterpiece and the time to discover it for themselves, have ventured timidly into museums on Sundays and holidays only to have their visits characterized by a feeling of uncomfortable inferiority to their surroundings plus disappointment that the heralded masterpieces were, to them, unremarkable. In the lingo of any Mrs. Smith, “I don’t see anything in them!”

The point to be made is that perhaps Mrs. Smith might see something in some of the works on view if she could appreciate their color, line and composition—those commonplace words in everyday parlance which take on such airs when used in an art museum. But the way for Mrs. Smith to establish herself on speaking terms with these qualities is not to begin with what might be termed a post graduate course in masterpieces but with the objects she uses everyday in her own home.

Working upon this theory, the Baltimore Museum of Art held an exhibition last spring entitled, “Art Begins at Home.” The Museum invited the people of Baltimore to come to the show and dismiss the false conception that “well-designed objects are available only to the well-to-do.” Said the Baltimore Museum of Art, “The question is not one of expense but of selectivity.” To establish this premise, the Museum staff shopped in Baltimore stores for well-designed articles in three price ranges: low, medium and high. An average budget was used to gauge these price levels. The staff also shopped for articles which were poorly designed and which were in the same price ranges as the well-designed ones. Needless to say, the poor ones were not hard to find. The task involved in assembling these objects was not easy; shopping in New York would have afforded a more glamorous display and rarer and more beautiful articles could have been selected. The Baltimore Museum’s exhibition, when completed, represented the best in Baltimore at the present time,

not the best in America or New York. But this very fact, the Museum hoped, would be the most valuable point of the exhibit. Facing the citizen’s problem of buying in Baltimore, on his income, the Museum felt it was encountering the same problems which confront not only Baltimoreans but residents of other cities similar in size and resources.

Out of the objects thus accumulated, the Baltimore Museum—with the assistance of ten committeemen representing the consumer, the advertiser, the manufacturer, the dealer, the designer, the craftsman, the laborer, the design teacher, the architect, and the decorator—selected twelve objects, each with a good and bad version, which are used in every home every day. These included clocks, wallpaper, silverware, coffee pots, bookends, ashtrays, radios, vases, china, drinking glasses, lamps and picture frames. They were installed in a “maze” which wound in devious passages through several of the Museum’s galleries and lent an air of treasure-hunting to an inspection of the exhibit. For example, the visitor entered the maze where an arrow pointed to the word “Begin.” Just inside the first bend in the maze, he was told that when he faced two objects, with arrows under them pointing in opposite directions, he was to follow the arrow under the object he thought was the better of the two. Thus the visitor turned and found two ashtrays; if he selected the one which the Museum considered poor, he wound around several corners and came upon a dead end where a list of reasons was posted, explaining why his choice was a bad one. There were also photographs of the two choices so that he could study them with the reasons before him. If, on the other hand, he selected the better designed of the two objects, he wound around until he came upon three ashtrays in three price ranges: \$.30, \$1.00 and \$4.50, all of them obtainable in Baltimore stores.

The reasons given for labeling some objects badly designed were worded as simply as possible, emphasizing the lack of practicality as well as deficiency in aesthetic merit. For example, a museum visitor considering the choice of wallpapers found one a bright yellow sample with a rough, bumpy surface and one that was flat, subtle in tone, with a light pattern of diamond-shaped lines. Following the wrong pathway, the visitor found his dead end with these reasons posted:

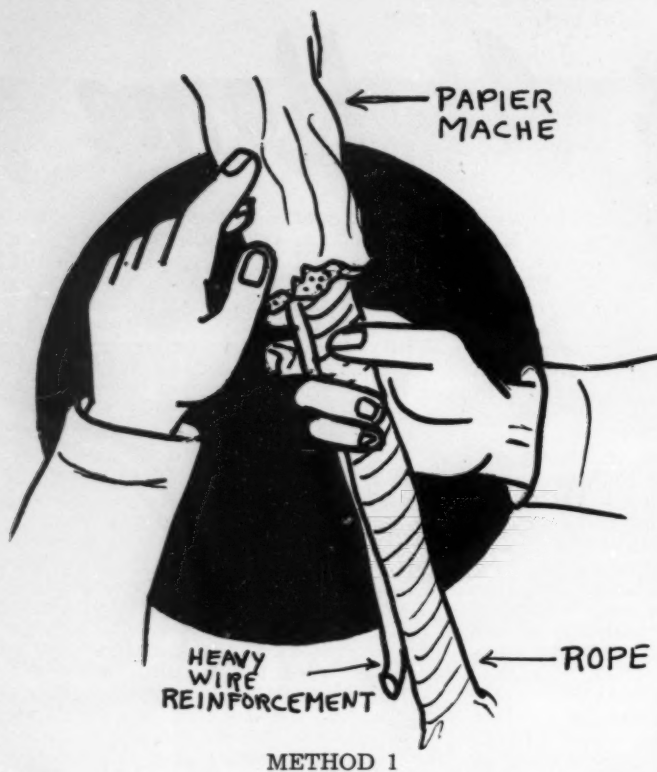
1. Paper here used to imitate rough plaster; dishonesty is bad anywhere.
2. Projecting surfaces will tear and soil quickly.
3. Pattern itself uninteresting; color too yellow for harmony in the average interior.
4. Joining of pattern practically impossible; hence emphasis on trips when applied to wall.

After the visitor had traversed the

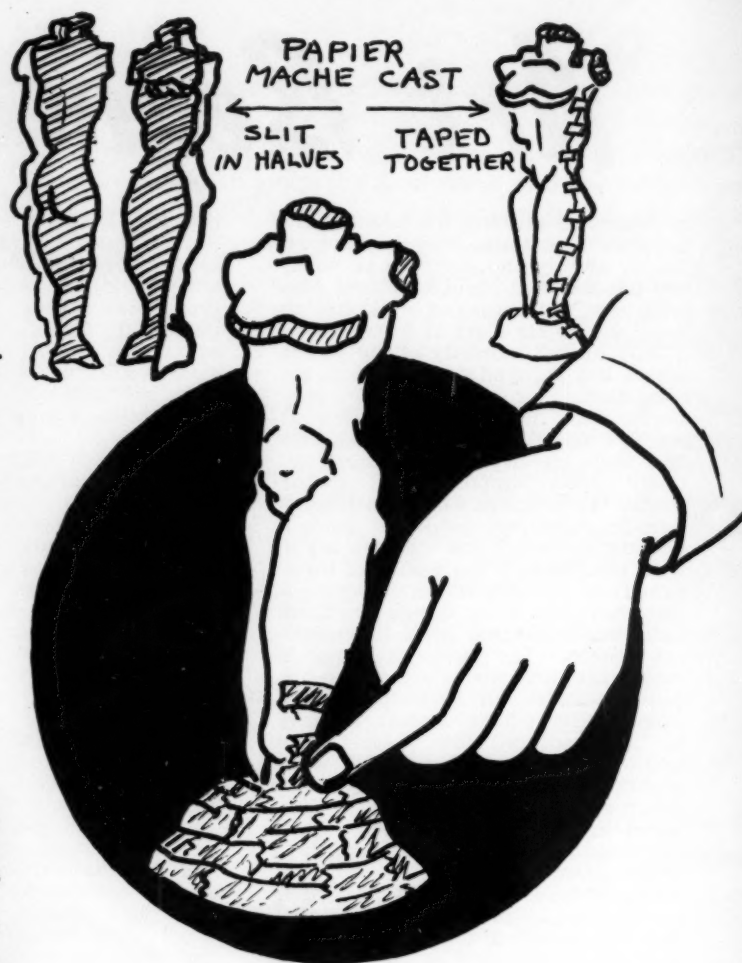
entire course of the maze, he found himself in two galleries exhibiting prints and drawings by nationally famous artists, original canvases by local artists and excellent reproductions of recognized masterpieces—all fifty dollars apiece or less and all of them recommended as works of art which would add not only to the interest of a room through their subject matter, line or color but which would prove to be stimulating companions. The last gallery provided also a resting place for those who would like to think things over before venturing into the outside court. The latter was blocked off to form an exit corridor and, incidentally, a finishing touch to this survey of modern design. Here the Museum put up bright-colored bulletin boards with large titles, subtitles, clearly typed labels and plenty of photographs. Feeling that even the most untutored visitor must now, after touring the maze, have some idea of the difference between good and bad design, the Museum took up, on the first bulletin board, the variances between what was considered good design yesterday and good design today, pointing out the reasons why each was established. Then the four principles on which good design is based were listed: suitability to purpose, suitability to material, suitability to process of manufacture, and aesthetic quality. The bulletin boards following took up the types of design which marked past ages, beginning with the Egyptian and concluding with modern Swedish. The last bulletin board surveyed the work of America’s twentieth-century designers.

Following this resumé, the visitor approached two galleries which were planned to complement the exhibits in the maze. The Museum said, as the visitor finished the maze, “Yesterday, technical limitations made these objects exclusive. Today other technical limitations make new objects exclusive. To appreciate these limitations, the Museum is exhibiting the processes and their products as some distinguished examples for home decoration.” These two galleries contained choice examples of Prestini wood objects, Victor Proetz furniture, Steuben glass, V-Soske rugs, Parzinger silver, Lenox china, fabrics by Scalandre and fabrics by Dan Cooper, and Baltimore’s own Kirk silver—all beyond most budgets but nevertheless furnishing the inspiration and standards which machine-made objects strive to imitate. Each group not only displayed handmade objects but afforded coherent, simply-phrased descriptions of how they were made, with photographs, drawings and blue prints acting as illustrations.

Previous exhibitions at the Museum may have held visitors spell-bound or have bored them beyond speech, but certainly none of them called forth such immediate, audible responses as spectators viewed the display.



METHOD 1



METHOD 2

# PAPER PLASTICS

## A GOOD IDEA FOR STAGE PROPERTIES

By VINCENT MURPHY

• Properties—anyone who has worked in the theater knows what a problem they can be! Where to get that tall, blue vase, or a gold figurine not too expensive for nervous hands on the stage, or a policeman's club that won't really split the pate of some unfortunate young Thespian!

Well, there is a way; one which is cheap, practical, educational, and repays resourcefulness with fun. Why not **make** these items, and countless others, from papier mache? You can make anything from a skull for Hamlet to shelves full of milk bottles (and do not think such a mass production idea is too ambitious). In a junior high school five hundred assorted pears, apples, bananas, and grape clusters were molded in paper mache.

This art of mashed paper plastic is practically without limit in the number and variety of objects which can be made from it. And, fortunately, almost without expense, because it uses any school's most common commodity, waste paper, and very little else. Newspapers happen to have many advantages and are probably the most economical, but paper toweling, tissue paper, or any soft paper is satisfactory.

The practicality of papier mache has been mentioned, and this is certainly an important factor in the theater. Nothing is harder on the nerves than last-minute breakage of vases and other properties,

and this is one strain that paper props do away with. Another thing, most school sets are built on the canvas flat system, and it is difficult to hang genuine picture frames or terra cotta medallions, for instance, without either ripping the canvas or putting up cumbersome backing lumber. Make your own elaborately carved, simulated wooden frame by molding strips of papier mache to the proper size and shape, then glueing or tacking them to a cardboard backing.

Students should be taught the mechanics of papier mache, and then allowed to work out technics and solutions of their own. They will probably amaze the producer, and at the same time they will be learning a valuable lesson in working out a craft problem.

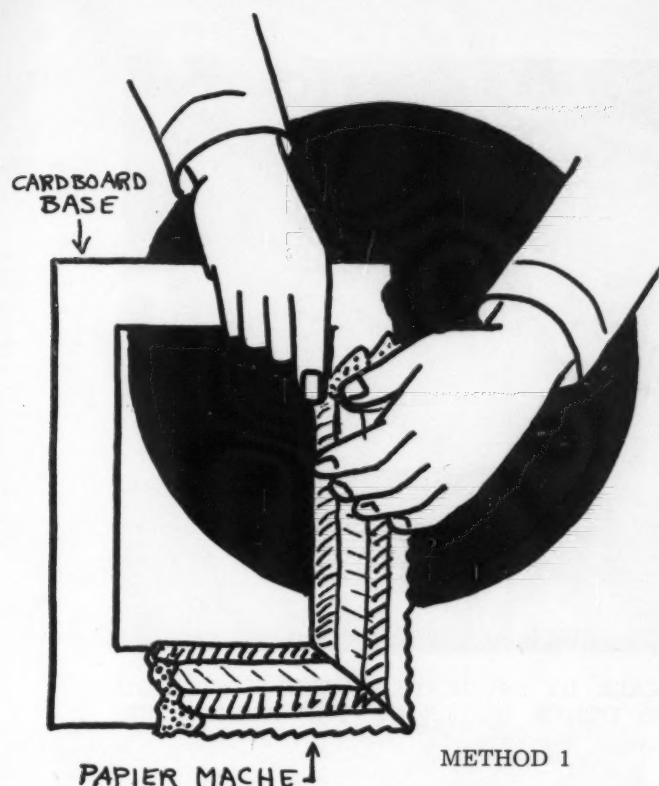
Resourcefulness does pay big dividends in manufacturing properties, and one who engages in it should not become dismayed by any problems.

There are two forms of papier mache, and each can be used to its own best advantage.

The method of making the first, a pulp, is perhaps a little the more difficult. Shred newspapers into small particles, beat or mash these pieces in boiling water until a pulp is formed. Drain the excess water out by putting the pulp into a cloth sack and squeezing. Mix into this pulp a size of any of the following, which act as binders:

One part of hot liquid glue to two parts of hot





water, or one tablespoon of flour paste to one cup of hot water, or one tablespoon of wheat paste to one cup of hot water, or one tablespoon of library paste to one cup of hot water.

At this point, one should think of the color the product is to be. A little lye or strong cleaning powder mixed thoroughly into the smooth pulp will bleach it white. If color is desired, mix in the amount needed, in powder paints, or dyes, or crepe paper. If the coloring is put into the paper itself, a coat of varnish or shellac over the thoroughly dry piece gives a good finish. After the size and coloring (if any) have been mixed in, again squeeze the surplus water out, and wedge the mass in the hands until it is about the consistency of modeling clay.

Now for technic. Here inventiveness is important!

1. Build up the form solidly, in bulk, treating the papier mache as clay. This requires more material and is heavier, but will harden nicely and not come apart.

2. Roll out the pulp in one-fourth-inch sheets and press into greased plaster molds. If the mold is one piece; that is, the top larger than the bottom, the paper will come out easily after the shrinkage caused by drying. If the mold is in two pieces, the pressed article has to be formed in two pieces, and glued or taped together. Perfectly symmetrical objects need only one half of a mold, as illustrated, but are slower, in producing many objects of identical shape.

3. Shape the form over a core of chicken wire, cardboard cartons or shaped cards, wood, or tin. Be sure to mold paper well over the edges of these cores, or it will separate when handled.

The other method used in papier mache is a little simpler, and most of us know it better. In this, strips of paper are built up in layers on some form.

First tear newspaper into inch-wide strips and place them in a bowl of water to soak for an hour, resting flat in the bowl. Grease the mold (which may

be a form you have purchased or a model built of clay) with vaseline, lard, or a fairly thick soap solution. Taking the strips of paper from the water, lay them singly on a dry sheet of newspaper. When used, they should be moist but not wet. Dip each piece in a bowl of the size mixture described above, and begin building your layers.

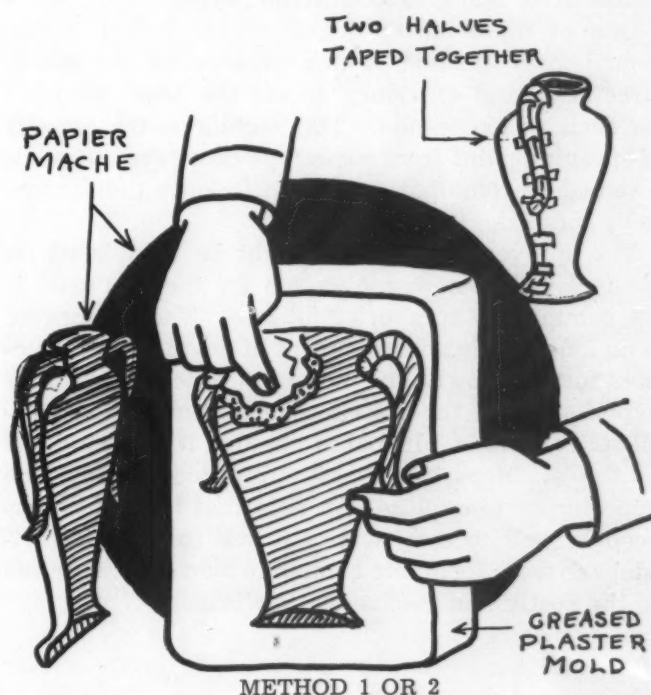
Build first one complete horizontal layer, then a diagonal, then a vertical, and repeat the series. It is easy to determine if you have covered the entire surface if you use the lines of print as your guide. Coat each layer with paste before starting the next layer. Three of these series, or nine layers, should be enough, but this depends upon the use to which the piece is to be put. The last layer should be of white paper or thin muslin, with a liberal coat of smooth paste applied over it.

In making a two-piece cast by this method, simply slit the finished whole piece wherever necessary, remove sections from model, and glue or tape together when dry.

If you are in a hurry, the paper may be dried very carefully in an oven, but usually it is enough just to place the mold near a radiator or in the sun.

After the paper has been removed, correct any irregularities on the inside surface, and allow to dry for at least 24 hours. An application of cut shellac (one-half shellac and one-half alcohol) will help prevent warpage as the piece dries, and give a better surface on which to paint. For careful work, it is a good idea to sandpaper the dry papier mache smooth.

Papier mache will take almost any kind of surface decoration or paint. Watercolors, tempera, alabastine, calcimine, scene paint, oil paint, or dyes are all useful. All should be varnished or shellaced. Two coats of quick-drying enamel give a good enough surface without varnish or shellac. Gilt paint can be given a "patina" by rubbing burnt umber and green oil paint into the hollows of the piece. Another glittering stage finish can be gotten by simply glueing tinfoil to the papier mache. Try these ideas.





A MURAL MADE WITH THE STENCIL-SPRAY TECHNIC. MADE BY STUDENTS OF THE EAST HIGH SCHOOL, MADISON, WIS. IT IS SIXTY FEET LONG. TWO OTHER WALLS OF THE AUDITORIUM WERE ALSO DECORATED IN THIS MANNER.

# STENCIL-SPRAY TECHNIC

OFFERS ART STUDENT SPEED,  
DIRECTNESS AND EFFICIENCY

By GARLAND SMITH

East High School, Madison, Wisconsin

• Speed and progress in this modern age are vital factors in our way of life. Many changes are taking place; new tools, new methods, new uses for old materials are constantly being discovered that will tend to speed up our present program. Art likewise is changing in its attempt to keep pace with new developments so that it may express the nature and character of this great industrial period.

One of these newer developments in art is the stencil-spray technic, which because of its speed, directness, and efficiency seems the ideal medium for such an expression. This technic is the process of spraying paint from some type of sprayer through a stencil or combination of stencils onto the surface to be sprayed.

The sprayer in this case might be considered an old tool with a new application for the tool used is the common fly sprayer or flit gun. The fly sprayer is no longer only an instrument of death and destruction for the lowly fly, but one which offers new experiences for those seeking adventure in the stencil-spray technic. It makes possible for all students in the art departments of our schools today, the opportunity to explore in a field that heretofore has been limited to comparatively few commercial artists who were fortunate enough to own or have access to the costly and mechanical air brush.

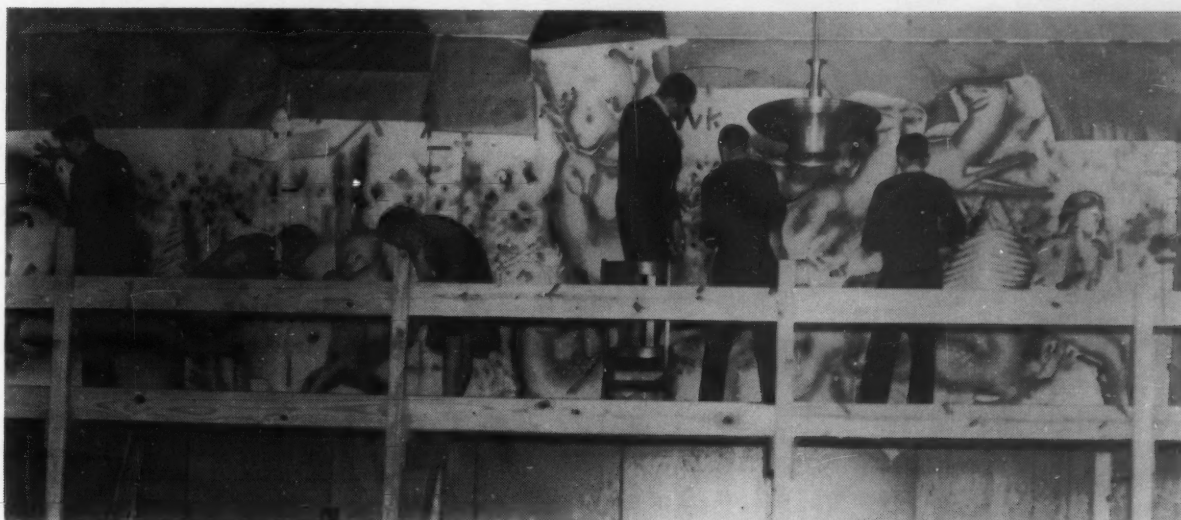
Like the air brush with its many possibilities, the spray gun is very flexible in its application and adaptable to an endless variety of problems. Unlike the air brush, however, this sprayer is very inexpensive and so simple that even little children can use it with amazing success. The results resemble very closely those of the air-brush technics.

The stencil-spray technic represents a fearless approach to art that challenges the creative imagination of every one of us. We all have within us a natural inherent force to "urge or create." This is especially true with children, who are constantly searching for new expressions and new experiences that are so essential to their growth and development.

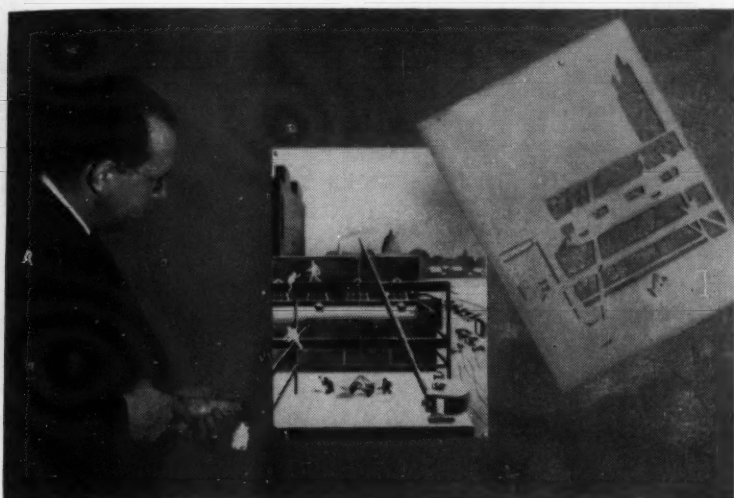
This technic is not limited by precedent or stereotyped standards but permits of greater freedom and satisfaction and tends to lead the child on quite naturally of his own accord to new and richer experiences in this field of adventure. Art in this way becomes a living thing, growing and expanding as a student develops in skill and understanding. To discover the possibilities that lie hidden in any medium is a thrilling experience and many pleasant surprises are in store of the beginner in this technic.

The first step in this new technic is the drawing of the preliminary sketch or design. Small, rough, colored sketches are made until a satisfactory one





SENIOR HIGH SCHOOL PUPILS STENCILING A MURAL ON THE WALL OF A NEW ELEMENTARY SCHOOL AUDITORIUM IN MADISON, WISCONSIN, UNDER THE SUPERVISION OF MISS RUTH DANIELSON, ART TEACHER.



GARLAND SMITH, ORIGINATOR OF THIS PROCESS, SHOWS A COMPLETED THREE-STENCIL PAINTING. ONE OF THE STENCILS IS ALSO SHOWN.

is obtained. This is enlarged and an effort made to eliminate all details. A strong contour tracing is then made on tracing paper. Often a compass and ruler are used to further stylize the design and make it more suitable for cutting from a stencil. The limitations of the cutting tool must be kept in mind.

The next step is the making of the stencil. Although stencil paper can be bought commercially, it is easy and inexpensive to make by applying an equal mixture of linseed oil and turpentine to any firm white drawing paper or wrapping paper. This becomes sort of a parchment which is sufficiently transparent so that the contour lines in the original tracing are visible through it when the sheet is placed over it for cutting. This eliminates the necessity for drawing or tracing on the stencil, and greater accuracy results by cutting the design directly over the original tracing.

The stencil or mask actually fulfills two purposes

that function simultaneously in the process of spraying. It allows the paint to fall directly through the cut-out openings of the stencil on the surface to be sprayed and also serves to stop out the paint from all areas that have not been cut in the stencil.

The original stencil is considered the positive stencil while the portion cut from the positive stencil is the negative stencil. The latter may be only a simple unit of the design or possibly a silhouette. Many interesting and varied designs may be composed by combining both the positive and negative stencils and spraying them in various arrangements and repetitions.

There is also the stencil series, the type suitable for mass production which is so often necessary for quick duplication of such things as posters, cover designs, place cards, greeting cards, and various other things that any school art department is requested to make on short notice.

This type of stencil is more complicated since it may involve a series of stencils, and these require special skill in cutting. Particular care must be taken to insure proper registration of all parts so that the final result will not have lost the character of the original.

In preparing the stencil a definite method of procedure should be followed in order to prevent overlapping and gaps in the final design. Before the cutting of the stencil begins, it is advisable to determine the approximate number of stencil sheets necessary and these should be cut to size, placed together with the original tracing, and a small opening cut or punched through any two opposite corners. These serve as registration centers and special care should be taken to see that each stencil sheet is placed so that its openings coincide with those of the tracing below in order to insure proper registration of parts.

Cutting the stencil may be done with a regular stencil knife or a single-edge razor blade. It is well



TWO JUNIOR HIGH SCHOOL BOYS AND A PICTURE MADE FROM A SINGLE STENCIL. THE SHADING AND BLENDING WAS CONTROLLED BY THE SPRAYER.

to cut all parts that are of the same color from one stencil. Complications arise when two adjacent areas are to be the same in color. Although an extra stencil might be made, a more satisfactory solution is to cut one of the adjacent areas completely out and leave the other attached to the stencil by one of its straight edges which will serve as a hinge allowing the part to be exposed or covered as needed.

For instance, suppose in a stencil of a man the portion representing the area of the neck is cut out and the adjacent part representing the area of the face hinged to the stencil. Both areas might be sprayed at the same time. Then the face area could be closed and the area of the neck sprayed slightly again in order to shade it. In this way one would accent the other.

After completing the cutting of the first stencil one would expect to proceed directly in like manner with the second stencil, but here another important step is involved. The first cut stencil should be placed over the second stencil sheet with the registration centers coinciding exactly and then sprayed lightly with any color handy. The result will be a sprayed proof on the second sheet of the areas that have already been cut from the first stencil.

Now take this proof sheet and proceed with the cutting of the second stencil and removing of all parts covering areas of similar color. If a third stencil is needed, spray both the second stencil and the first stencil on to the third sheet so that it will have proofs of both stencils before it is cut.

This same procedure would necessarily follow for each new stencil in a series, each of the preceding stencils being sprayed over the new stencil sheet before cutting. This makes for clean-cut, sharp edges and allows for correcting any inaccuracies in cutting the preceding stencils. In short, it makes possible a perfect set of stencils which are then ready for the duplication process.

Occasionally there will be a need for letters to be incorporated into the stencil design. They should

be blocked in the original sketch and the letters later cut from the stencil just as any other color part would be removed. For most satisfactory results the modern letter lends itself more easily to the stencil technique and certainly is more in keeping with this modern method.

Large letters may be cut directly from paper, tacked on to the design and paint sprayed around the letters. In this case the letter would appear in the color of the background and the background would take on the color of the paint spray. Thus, the stencil would become a negative stencil.

After the stencil or stencils are prepared the next question is the application of color. Any liquid paint can be sprayed providing it is diluted to the right consistency. Oils, stains, inks, transparent water color, and opaque tempera have all been used successfully on various projects.

Tempera paint seems most satisfactory for general use. It is easily diluted with water and very economical. One color blends beautifully with another and also may be shaded from the lightest mist of color to a strong, intense tone, suggesting many variations in light and shadow. Tones may be flat, soft, sharp or contrasting according to the handling of the sprayer. Endless variations in hue and value may be obtained.

Successful results in applying color depend on the control of the tool, in this case the paint sprayer. This may be accomplished in a number of ways. Besides stencils, masks, edges, or combinations of one or more of these with other materials may be used.

For example, a piece of window screen can be laid directly over an opening of the stencil and sprayed with the result that a similar pattern is transferred to the area sprayed, the wire stopping out the paint directly beneath it but allowing the paint to fall between the mesh. Polka dots, plaids, stripes can all be obtained by using ingenious screen patterns that can be made by folding and cutting paper, or such things as colanders, graters, and curtain material can be used for interesting and novel effects.

The various cut-paper edges or masks may also be used in combination with the regular stencil. They may be curved, straight, or have serrated edges which may be sprayed, repeated, and superimposed so as to form borders and all-over patterns.

In problems where the stencil is designed primarily for one print only—stage drops, stage property, huge poster advertising signs, decorative mask designs, and murals—the stencil is somewhat different from that used for multiple duplication. This type of stencil can be made with less effort and fewer materials and in addition seems more fascinating than the other.

Since the paper on which the drawing is made becomes the stencil, it must be cut so that its various



component parts are held together by little uncut bridges of paper. Thus the whole design will hold together when the stencil is placed on the surface that is to be sprayed. Depending upon the type of working surface, the stencil can be tacked, pinned, or fastened with Scotch tape. Then these parts may be easily snipped with a pair of scissors and removed one by one and the space uncovered sprayed with the proper color. The area is then closed by replacing the same part which serves to mask or stop out any more paint from striking that area.

Another and quicker method is to remove all the parts that cover areas of similar color and spray them all in one operation. Then the parts may be replaced and other areas of similar color treated in like manner.

A third and simpler way is to use but one color thus eliminating the need to replace the stencil parts after they are once removed and the area sprayed. To do this, however, the application of color must be done by spraying from the lightest parts to the darkest if the background is dark or from the darkest to the lightest if the background is light.

Size is no limit in this type of stencil since wrapping paper can be rolled out and fastened together with gummed tape to make whatever size is necessary. Stage backdrops of immense size can be made in this manner and sprayed with striking contrasts of hue and value.

The latest achievement in this particular stencil technic in Madison is a large decorative mural that adorns three walls of the auditorium in one of the

new elementary schools. The mural is 8 feet high and the longest panel is 60 feet long. It was designed and sprayed by students in an art class of East High School under the direction and supervision of their teacher, Miss Ruth Danielson.

The stencil was unrolled and attached to the plaster wall with Scotch tape and when each part was ready to be removed the cutting was done with scissors. The paint medium selected was egg tempera. Several students took part each afternoon in the actual spraying, which took only a few weeks. This was a splendid project that involved the cooperation of many people in order to bring about its successful completion.

Progressive art teachers alert to new methods and new ideas will find the stencil-spray technic stimulating, practical, genuine, and economical in time, energy, and materials. Its adaptability to various art problems and the facility of reproducing designs in sharp contrast or subtle gradations of hue and value are distinctive features that are not possible in any other technic.

THE LION HEAD SHOWN ON THE RIGHT WAS MADE FROM A SINGLE STENCIL WITH MANY PARTS BY GARLAND SMITH. THIS IS AN EXAMPLE OF HOW ONE NEED ONLY TO EXPERIMENT IN THIS FIELD, WHICH IS STILL IN ITS INFANCY, TO RECOGNIZE ITS GREAT POSSIBILITIES AND ALSO REALIZE THAT HEREIN MAY LIE THE NUCLEUS TO A GREAT NATIONAL ART.



# EARLY AMERICAN SILVER

By JOHN HAGERTY

*While Paul Revere is thought of merely as a patriot who announced the arrival of the British to the Massachusetts countryside, he was really an artist and craftsman of considerable note as Mr. Hagerty points out in this article.*

The story of colonial silver could not be told without some mention of the Revere Family. Appoloz Rivoire was born at Rincaud, France, in 1702. Driven from his country with the expulsion of the Protestants he fled to England and turned up as an immigrant in Boston in 1715. Here he apprenticed himself to the leading silversmith, John Coney. When he married in 1729 his name had been anglicized to Paul Revere. His work, although essentially English, has a care in casting and finishing ornamental work that smacks of the precision natural to French silversmiths.

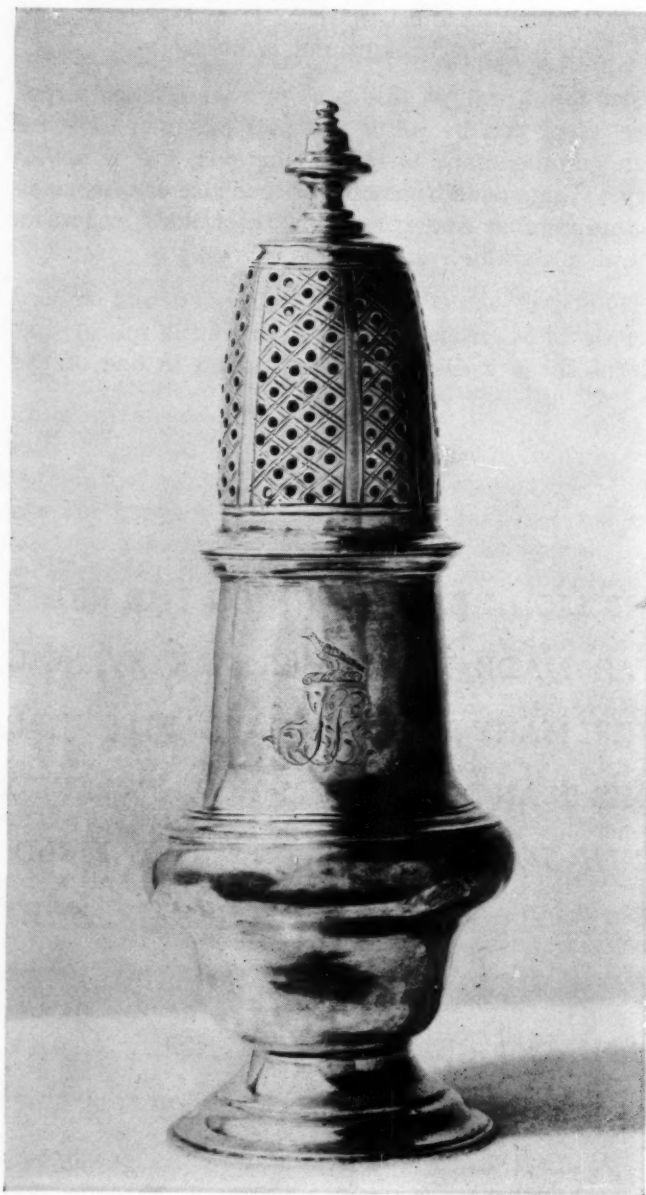
His son, the Paul Revere of American history was born in Boston in 1734 and as soon as he was able took an active part in the life of the handy man doing a thriving business in practically everything. We find him advertised as mending china and fans, selling handkerchiefs, hosiery, hats, spices, sugar and surgical instruments. He made death's head rings for funerals, printed maps, notices and bookplates. He cast for "umbrilloes" frames for miniatures, and and cleaned and fastened on false teeth.

All this should have been enough to keep him out of trouble but he had to be a patriot beside. Revere was one of the participants in the Boston Tea Party, which did so much to precipitate the Revolution. He had become skilled in drawing and engraving on copper. The best known of his pictorial efforts is the "Boston Massacre." Revere promptly made it for sale at his shop without giving the artist any remuneration for the original sketch.

After the Boston Tea Party Revere was selected as the chief scout of the Committee of Safety and for this job he received good wages.

On the night of April 18, 1775, it was apparent that something was up in the British garrison at Boston. Soldiers were seen getting into boats. Doctor War-

A SILVER CASTER MADE BY JOHN COBERN, 1725-1803. IT IS NOW IN THE WORCESTER (MASSACHUSETTS) MUSEUM.





rent, President of Safety sent William Dawes and Paul Revere to warn the countryside of an English raid.

The Museum of Fine Arts in Boston has a collection of Revere silver unequalled in variety and number and here the work of the patriot craftsman may be seen to full advantage. The Reveres, like the Le Roux of New York were undoubtedly influenced by the Rococo work of France. After the Revolution they were quick to adopt the classic forms which found favor with the new order of intellectual romantics whose standards of taste in government as well as architecture were patterned after those of an idealized Roman Republic. The excavations at Herculaneum, begun in the 18th Century, also did a great deal to popularize the simplicity of the Greek fashion in silverware, furnishings and architecture.

The so-called "Revere Bowl" which is reproduced in practically every size and material today was a happy adaptation of a Chinese Lowestoft form to silver. Its perpetual popularity together with that of the porringer is practically assured because both are still going strong although in many cases their size has been reduced to accommodate the lowly cigaret butt.

Huguenot families like the Le Roux and Reveres carried on a dynasty of silver workers for several generations. With amazing skill and innate Calvinistic simplicity they grasped the feeling of Chinese porcelains, so popular in France, and adapted the basic oriental shapes to silver. The result was a plainness of design and a stark elegance that can not be equalled today.

One of the reasons we are attracted to all old metal work is the fact that there is a very intimate connection between the craftsman and the material. It is this human element that gives each piece its own personality. The fact that the silversmith worked in a disciplined age old tradition but was making modern objects to be used gives these things their vigor of design and their flexibility.

The beautiful color of the white metal is brought out to the best advantage in these hand made pieces beside which the silver of today looks like so much stamped tin. There is no hard element of mechanical exactitude in the old silver and although very similar in design hardly any two pieces of colonial silver are alike and each seems endowed with its own individuality.

In New York the Huguenot clans together with the native Dutch monopolized the silver business. Masterpieces by these craftsmen are best represented in the Brady Garvan collection at Yale. Families like the Ten Eyckes and Le Roux maintained an excellent

standard of production. The tankards done by these New Yorkers had a Renaissance luxuriousness and were decorated with a heavy sculptural feeling unlike the work of New England. The New York work is more closely related to that of France and the continent. The generous exuberance in handling the metal is quite foreign to the spirit of Anglo-Saxon post Revolutionary Boston whose merchant population was afraid of ostentation. John Adams, son of a poor cobbler, represents the new ruling classes who rose from the ranks during the Revolution. In writing to his wife from Passy he voices a sentiment that one still connects with the wealthy tradespeople who founded Boston society after the upper classes had fled to England and Canada. Adams said "Luxury wherever she goes effaces from human nature the image of the Divinity. If I had power I would forever banish from America all gold, silver, precious stones, alabaster, marble, silk, velvet and lace."

This denial of graciousness in living, in contrast to that of Tory Boston, came to be a standard for New England from the Revolution to the present day.

Newport, next to Boston in importance, was settled by quite a cosmopolitan group: Jews from Spain, Portugal and Holland, Jacobite Irish who came over after the treaty of Limerick in 1690, and others.

The silver produced here, especially by the master craftsman Samuel Casey, is of a richness and solidity that is practically European. Casey did elaborate repousse work that was not at all common in the colonies. It is typical of the Continental flair that this rich port managed to achieve what with the Bishop of Cloyne preaching in its most fashionable church and its Jewish citizens attending service in one of the finest 18th century classical synagogues in the country.

Another Irish silversmith was Philadelphia's Philip Syng who made the ink "standish" used in signing both the Declaration of Independence and the Constitution. Of course the work of Dublin, Waterford and Cork at this period was of very high quality not only in silver but in glass. Strangely enough it was the Huguenots seeking refuge in Ireland that were responsible for the revival of the industries which had suffered so terribly during the long wars and for the introduction of new manufactures.

American silver from 1700 on was really part of the continental tradition as was the silver of England. It is safe to say that it can hold its own with this simple domestic counterpart in any European country of the period.

*This is the second in a series of articles presenting the arts in American life. In the next issue will appear an article by LESTER GROSVENOR WELLS on American silver after the colonial period.*

# SUGGESTIONS FOR ELEMENTARY TEACHERS

## VITAMIN A(rt)

### *For An Enriched Curriculum*

By CLIFTON GAYNE, JR.  
Department of Art Education  
University of Minnesota

#### What Art Materials Should I Use

Wax crayons, water colors, and 9x12 manila paper are fixtures as permanent in many art classes as the furniture in the room. The technical limitations imposed by meager materials seriously handicaps eager, creative spirits who have ideas and are anxious to express them in a variety of ways. There is no sensible reason why everyone in the class must use the same material at the same time. Many teachers have on hand a small amount of a variety of mate-



rials which makes it possible for everyone to get a chance at trying many technics instead of repeating the same ones long after interest in them has been lost.

Your superintendents, supervisors, and principals will listen to your requests for new materials if they do not mean additional expenditures.

For wax crayons, try substituting soft colored chalks, many excellent varieties of which are now available; and for small boxes of transparent water colors, try powder paint mixed with water. Many kinds of inexpensive wrapping paper adapt themselves remarkably well to art uses, making it possible to work on a very large scale. With the supply companies offering an unlimited selection of new materials from which to choose, the teacher who will not try any of them is setting a poor example of imaginativeness for her pupils.

The supply companies have no monopoly on art materials. Many enterprising teachers find substitutes for media which would be otherwise out of their reach. Finger paint made with starch and powder paint and used on shelf paper is a good example. Orange crates, tin cans, gourds, scraps of textile materials and all sorts of odds and ends have experienced metamorphoses into excellent works of art. Set your imagination working on every material which you notice. It may suggest excellent possibilities for some art activity.

#### Art and the Classroom

The classroom is an environment in which children work, play, and learn. Shaping and controlling this environment is a valuable social experience for the children. It develops a sense of pride and responsibility in a smoothly organized routine and an orderly and attractive room. That is an art problem of great importance.

Art activities without proper organization can dissipate creative energies in chaotic confusion. Pupil committees can assume the responsibilities of issuing materials and tools as well as collecting them again.

Don't neglect the bulletin board as an art problem. Through discriminating choice and skillful arrangement of illustrations it can

be a wonderfully effective assistant. Leave room somewhere to display some one art object, changing it frequently before the pupils become anaesthetized to it. A locked display case for semi-valuable items is an asset to the entire school. In ordering books for the school library, be on the lookout for some which are beautifully designed and imaginatively illustrated.

It is worth repeating that the secret of good art teaching is not learning and teaching the correct ways of doing things in order to enhance our social prestige. The best art teaching is freeing the human spirit to explore the many exciting possibilities of solving human problems, expressing personal convictions, and experimenting with tools, processes, and materials.

#### "Let's Make a Movie"

What American child doesn't perch excitedly on the edge of his seat in the local movie palace at least once a week? It would probably be difficult to find a youngster anywhere who has not identified himself with some screen star whom, either openly or in secret, he loves to imitate. For good or ill, the moving picture has established itself as a permanent institution in American life.

Here, too, the elementary teacher can do her not insignificant bit to harness creative energy for educational purposes. Here is a rich mine of enthusiasm lying ready for exploitation in the interests of social progress. If we disagree with the uses to which available resources are put, isn't it possible that the fault is in some degree our own? Very well, then, since children are sure to experience movies in some form, don't we as educators have a certain responsibility in elevating tastes and directing this tremendous energy toward eventual better living?

In addition to discussing good pictures and bringing educational films into the school, is there any good reason why actual planning and production of movies cannot be introduced as a school activity? A movie camera is no more out of the question today as school-room equipment than was the radio ten years ago.

Perhaps one of the teacher's most difficult problems is to plan an art activity having a powerful enough appeal to make technical considerations only a means to an end. Training in art technics as ends in themselves has no place in elementary school education. The moving picture offers an excellent opportunity for an integrated project growing out of a problem raised in the social studies. Given a significant purpose for the activity and the eagerness of the children to become actors, it would be difficult for such a project to fail.

A moving picture made by children for children was shown to an enthusiastic audience of children and their parents in Mankato, Minnesota. "Lincoln School Magic" represented the creative ideas and cooperative spirit of Miss Petra Lien and her intermediate pupils in the Lincoln school. Behind these two reels of film lay weeks of intense effort in a richly creative learning activity.

Art, if it is anything, is an expression and interpretation of life itself—not a rehash of rules, books, or classroom exercises. "Lincoln School Magic" could not have been produced if Miss Lien had limited the art work of her children to the conventional art lessons within the four walls of her classroom. If it were not for the enlightened administrative policies of Mr. Metag, the principal, the class could not have gone out into the community for essential out-of-school scenes for their movie. With this wholesome attitude



prevailing within the school itself, securing the cooperation of the parents and other members of the community was a simple matter. Although the moving picture could not have been made completely in the classroom, its planning and development naturally occurred there. An integrated activity, it had for its theme health, a theme which gave purpose to many of the important activities during the school year.

Language skills were developed in discussing ideas, fashioning titles, and expressing criticisms. Speech skills were developed through direction and acting for the movie. Art skills were increased through experience in planning the composition of scenes and backgrounds, designing and making costumes and scenery. Arithmetic was brought to bear on many problems of timing and measurement. Countless other opportunities for learning occurred which would be difficult to classify according to subject matter fields.

"Lincoln School Magic" dramatized important ideas about health which are often difficult to impress upon children without their becoming at least slightly bored. Making a moving picture was an experience sufficiently interesting in itself to appeal to everyone while serving as a remarkably appropriate technic for emphasizing health rules. The scenario called for a series of scenes each devoted to one health rule. A youngster dressed in black with a tall hat was Jo Jo, the magician. Through a series of episodes, with the aid of camera tricks, she demonstrated how the observance of the rules for health worked magic in children's lives. The cast assisting Jo Jo were the pupils in Miss Lien's room.

Jo Jo started the performance by making a chair jump around a few times, apparently without being touched by human hands. Next she summoned her cast of thirty children who crowded one by one out of a small barrel on the stage and made a deep bow. Both effects relied on camera tricks.

#### Episode I

Jo Jo says: "Plenty of sleep makes your lessons easy."

A girl demonstrates the correct bedtime procedure for a ten-year-old child. A clock showed it was eight o'clock. Mary washed herself, kissed her parents and tucked herself in.

The next day at school we saw her working arithmetic at the board. As she looked at some difficult multiplying problems on the blackboard, the answers appeared by themselves. She wrinkled her nose in amazement then expressed happiness.

#### Episode II

Jo Jo says: "Nourishing food makes you strong."

All the boys in the class ate heartily at a picnic lunch prepared by two of the mothers. After eating they demonstrated their strength by jumping up on a platform about three times their height. This was accomplished by photographing them jumping down instead of up, with the camera held upside down.

#### Episode III

Jo Jo says: "Fresh air and sunshine makes healthy happy children."

While several children acted sick in bed, another girl came in with a large bottle labeled "Fresh Air and Sunshine" for the patients. She then brought the sick children outside where they played games among the flowers.

#### Episode IV

Jo Jo says: "Careful grooming makes your friends like you."

In this scene a number of girls were playing games together. One conspicuously untidy girl with uncombed hair was always left out. Finally one of the girls pitied her and helped her to tidy herself up revealing a very beautiful child. The other girls were then anxious to choose her for a partner.

#### Episode V

Jo Jo says: "Too much sugar is not good for your teeth."

Three children were shown gobbling several candy bars. The school nurse then came for the regular health inspection. She sent

the three candy eaters to the dentist. Two of them got by this inspection, but the third one needed to have a tooth pulled. The dentist pulled a tooth that really needed pulling, with the dentist's office providing an authentic background.

#### Episode VI

Jo Jo says: "Correct reading light over the left shoulder makes story books come alive."

A girl sat reading a copy of "Robin Hood." Presently she became drowsy and fell asleep. Then in a sequence of colored film Robin Hood appeared with his men. They enacted a scene from the story. During the fight on the bridge between Little John and Robin Hood they both fall into the brook with a great splash. At this point the little reader woke up with a start and laughed at finding where she was.

Jo Jo then thanked everyone for his attention and directed the thirty children back into the barrel. When they were all in she poked them down with her wand and jumped in herself.

This unit was an excellent example of art teaching as the unifying force in a learning experience. The children were anxious to contribute to the project by walking long distances to find suitable locations and in every other way in which they could help. Their interest never wavered. The school and people in the community contributed anything they could to make the venture a success.



It would be impossible to evaluate this project in all its aspects. It was obvious that it abounded with opportunities for creative enthusiasm, and appreciative enjoyment of the moving picture as an art form. Both pupils and teacher felt they had gained a great deal from the experience.

Every elementary teacher does not have a movie camera at her disposal, but in many cases they are not beyond reach. With the trend towards visual aids in education most schools have a projector. If the teachers can convince their principals that they could make good use of a camera, it might be possible to requisition one. Other plans for financing might be supported by local clubs, benefit sales or parties, and even the showing of films at a small charge.

If a camera is entirely out of the question, a number of other art technics can be substituted for a movie project. One method is to draw a series of pictures representing a sequence on a large strip of wrapping paper. This can be wound around two broom sticks and unrolled past an opening just large enough that one picture can be seen at a time. Children can accompany these pictures with dialogue. This technic has been very popular in the primary grades.

Many teachers have had their pupils make interesting lantern slides. These may be drawn on prepared plates which are very inexpensive or made from negatives taken with a miniature camera or a box camera. Stereoptican pictures may be made also by the amateur after very little preparation.

Other possibilities in handling a theme in which a sequence could be shown include comic strips, mural panels, shadow plays, and puppets of varied kinds. Your librarian will help you to find detailed information about any of these technics.

The important thing to keep in mind in any activity of this nature is the finding of some theme or idea which will unify a sequence of life experiences for some purpose. This theme must be in terms which are interesting and understandable to children. Appropriate technics must be developed only as they are needed by the children to carry out their ideas effectively.



# NEW SLANTS ON POTTERY

By RUTH ECKERLEY

In the last few years there has been a wave of popular enthusiasm for novel plant containers. On novelty counters and in florists' windows, one sees a variety of cactus, growing from backs, tails, ears, etc., of various pottery animals. Whether or not this is good taste is a debatable question, with most art teachers emphatically in the negative. Is it "functional" for a clay dog or cat to carry a load of cactus on its back? Or is it better for a flower pot to be nothing more than a flower pot? With its simple basic form there are endless possibilities of decoration. If the decoration harmonizes with the plant to be used, the effect can be one of simplicity and harmony. The project of making clay flower pots is a form of practical art, which can be carried on in the classroom, or can be a delightful hobby for anyone.

The coil method of pottery making is the most familiar, but for this project, the process of pouring thin clay into plaster molds has been found to be most satisfactory. In school work perhaps it should be undertaken by high school students only.

Flower pots made in miniature size are quite novel, and very appropriate for small cactus and rock garden plants. The design and color combination possibilities are endless. The size found to be most practical is about 2½" in height, about 2" in diameter at

the top, and about 1½" in diameter at the bottom. The designs may be original or adaptations of historic design. This latter suggestion is a good idea for a high school class studying historic design.

Many schools, especially in the middle-sized and small towns, have no facilities for firing clay pieces in a kiln. These pieces can be painted, but they have a tendency to chip and crumble. We have originated a process which overcomes this tendency to a great degree. When the clay piece is hardened and thoroughly dry, it is given a coat of shellac. This is allowed to dry. Then the clay piece is baked in an ordinary oven for two or three hours. Contrary to expectations, the shellac does not crack but bakes into the clay, thus forming a hard protective base for the paint.

## Method For Casting Miniature Flower Pots:

Make a clay form, somewhat larger than the finished flower pot is to be, since clay shrinks about one-tenth in drying. For casting purposes the form does not need a hollow center. When the form is dry turn it upside down on a board, and cover it with a smooth coating of vaseline. Place a string across the center of the bottom of the form and down each side. Allow the ends of the string to be quite long. Then place a small square cardboard box, (such as a butter box) around the form. Be sure that the box is taller than the form, and that both ends are open, so that the box surrounds the form on all four sides and is open at the top. Then mix about a half pound of plaster of Paris in a tin can, by adding plaster to water and stirring constantly. It should be about the consistency of thick cream. Pour immediately over the form. When the plaster is beginning to harden remove the box and pull up on the strings. This will cut the plaster mold in two. When the plaster is dry remove the two parts of the mold from the form. It is now ready for the pouring of the clay. Mix dry clay with water until it is smooth and about the consistency of very thick cream. Then pour into the plaster mold. (A rubber band should be placed around the two parts of the mold.) Let this thin clay stand in the mold about fifteen minutes, or until the edges have adhered to the plaster. Then pour out the center, leaving a rim of clay about ¼" thick. If the clay does not pour easily, a small spoon is helpful in removing the center. The clay piece should then be left in the mold until the edges have drawn away from the plaster, from four to eight hours. Then remove carefully from the mold and smooth the edges. A small hole can be made in the bottom with a match. When the flower pot is dry, sand it to obtain a smooth surface. Then it is ready for the shellac and baking treatment described in the first part of this article. It is then given two coats of enamel and the design is painted on with oil paints mixed with a little turpentine. A rather fine camel's hair brush is used. Best results are obtained if the design is painted on freehand. It may be worked out on paper first, and the spaces marked on the flower pot before the painting is begun.



# THE ARTS CONTRIBUTE TO ADJUSTMENT

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UNIVERSITY  
ST. LOUIS

By CLARA WHELAN

The prevailing place of the arts in the outstanding program of social adjustment cannot easily be fully stated or even correctly estimated. Through the ages, artists have endeavored to depict the essential union of the soul and the beauty of the world. At times they seem to have almost succeeded; yet how few have been able to sympathize with their efforts or to comprehend them? The service of the arts for many had not been accomplished; THEY were not adjusted.

As an aid in understanding the place of the arts in this vital work, let us observe the position of the individual in the universe, and his intrinsic relation to it.

A marvelous, awe-inspiring harmony pervades the plans of the Creator. Not only are the majestic laws of Kepler conclusive proof of this, but gravitation, the daily sunrises and sunsets, the moon's phases, the laws of light and sound, the regularity of the seasons, the numbers, places and movements of the planets and their satellites in our solar system are further evidences of this remarkable fact.

When the individual is adjusted and harmony pervades his life he, too, occupies a rhythmic place in the realms of society. He has found his destined place. To him the universe has become beautiful and rational as well as cosmic. He, in turn, manifests the same suitable qualities when HE responds to the appeals of the Arts.

As a result of this, grievous disorders vanish, undesirable traits melt away unnoticed, to be replaced by willing surrenders and gracious service. Individuals heretofore timid and uncertain, expand like choice flowers. By their own adjustments they become perpetual ornaments in this harmonious universe. Because they are adjusted, great musicians, artists, and poets inhabit supernal realms like shining stars. Although human beings, they have now become inherent symbols of the gods.

The supreme service of the arts is further recognized when one understands how much it accomplishes toward preparing a complete personality. Its spheres of usefulness are so numerous, and it overlaps and enhances so many beneficent and remedial forces in the unceasing order of things, that one must be keenly diligent lest some of its momentous latencies are lost. After one's emotions are aroused by listening to a symphony, reading a classic poem, or gazing on a masterpiece of an artist, he cannot be the same person again. When a student, stirred by great enthusiasm for and devotion to his work, incorporates the principles of conformity into HIS product, life

will never be the same to him. The rules of balance, symmetry, unity and rhythm that have guided HIS work, have silently, but surely, been transforming his own personality. The power developed as a result of the great concentration necessary to produce real mastery has helped to prepare for him, and to align him with the plans of the Creator. Henceforth there will be more nearly complete conformity between the laws operating within his nature and those functioning beyond him.

Who can estimate the lasting usefulness or a competent, enthusiastic teacher of the Arts! She will seek to give her pupils the comprehensive, stimulating idea that HER work is only an introduction for them to consummate development and an immortal destiny. How she will labor to unfold the latent genius and talents of the budding personalities before her! She will demonstrate conclusively how harmony and happiness may be the essence of their everlasting rewards.

She will fascinate her students by showing them how the Arts are unbelievably permeated with unreckonable allotments and priceless privileges from overflowing fountains of the universe. She will increase their zeal for the study of the Arts by pointing out that the happiness and satisfactions resulting from their study must be progressively expansive and eternally remunerative; that every genuine experience in this realm has a renewing, heightening, reassuring effect.

Competent teachers will leave no stone unturned to accomplish these ends. They will advise and plan until the courses of study in the Arts are carefully adapted to the home training, needs, and attitudes of their students. Having been awakened to the possibilities in the study of the Arts, they will be constantly on the alert to supply an abundance of the proper material and to give fervent, diligent direction so that their students shall succeed in making their artistic explorations and expansions in the Arts. As these ideals are being accomplished, the students' innate tendencies, personal efforts, and inherent destinies are allying them with their own eternal law of vibration and attunement. Through adjustment they become an essential part of this harmonizing force and action which unites atoms and planets into one indefinable, rhythmic cosmos.

How supremely important it is that the uplifting, educational benefits of the Arts should be portrayed for children and young people in their formative years! Boys and girls are often more susceptible to the influences and benefits of the Arts than many adults realize. As a teacher

of Art this fact was proved to me by an interesting experiment.

To gain more perfect viewpoints of my students, I asked the members of two of my classes to write a note telling me what the study of Art had done for them. How encouraging their responses were to me! Helen wrote: "I have started a scrapbook of all my drawings and day by day the pages are being filled. If I could not draw some, I feel that I would be lost as I would not know what to do in my spare time."

Joe wrote: "Art has given me a wonderful appreciation of the talents of MOTHER NATURE. Simple things now catch my eye and astound me with their beauty." James admitted: "Art has increased my knowledge of the beauty around me. It has especially helped me in studying lines in geometry. It has helped me to master my more difficult studies."

Roberta stated: "When I first started art, I didn't appreciate the beauty that is in everything. Now when I walk down the street, I find everything has beauty in it. Maybe it is the way it is made or perhaps the color in it that is beautiful." Joseph confessed: "Art has made me notice the coloring of the different things around me and I now APPRECIATE THE WORKS OF THE GREAT ARTISTS."

The comments from art class members tell us much more than the words express! Such unsophisticated disclosures give hope and inspiration to the genuine and conscientious teacher of art.

These students are rapidly becoming adjusted. School, life and destiny are being interwoven for them. How comprehensive and genuine is their appreciation, as, witness the comments I have just quoted! Their worlds have been clarified, enlarged and multiplied, and the penetration of their vision is intensified. Their wholesome questions are being answered, and their difficult problems are being solved.

These statements also prove that the tremendous, but delightful task of awakening latent, slumbering potentialities CAN BE DONE. Intelligence, kindness, and industry on the part of the teachers of the Arts MUST REAP great rewards. Are not most of the people in penal institutions, alms-houses, and mental institutions cogent illustrations of the lack of adjustment?

If, during childhood more persons had been adjusted through the arts, would not there be fewer strikes, fewer bombings, fewer heartaches, yes—AND EVEN LESS "WARS AND RUMORS OF WARS?" When all the people are adjusted, lasting peace will have come and wars will be no more.

# IS THE ART PROGRAM WORTH DEFENDING?

By ROBERT IGLEHART

● There are disquieting signs that our program of art in the public schools is endangered as it was during the last great national crisis. Because of the extent of our efforts to promote national defense and aid in crushing Fascism, there is a tendency on the part of some groups and individuals to turn to the school as a likely place to cut budgets and effect "economy." The cultural subjects especially are liable to attack, and we are told that the "schools must get back to essentials" and similar phrases are used which suggest that we have generally been extravagant and that the curriculum is loaded with luxuries.

I believe that those of us who teach have an obligation to the schools and to education itself which demands that we do what we can in their defense. We must remind our fellow citizens that Fascism is quick to realize the dangers of an enlightened people, and has crippled the schools and harassed the teachers wherever it has come to power. We art teachers must explain as often as possible why the Nazis found it necessary to drive out their artists and destroy their work in order to safely inaugurate the new "culture." These things simply demonstrate again that free education and free cultural expression are essential weapons in an "all out" offensive against dictatorship. If we cannot afford education we cannot afford democracy.

If we believe in what we are teaching we believe that the elimination or curtailment of the school art program would be a serious mistake. Upon what grounds do we base this belief? At a time when we are being challenged it is doubly important that we reaffirm our faith in the power of education as a force in human betterment, and in the contribution that art can make to this end.

The teaching of art must be expected to contribute to the purposes of the school in the same way as the teaching of any other subject. These school purposes might be generally agreed upon. The American people set up our schools and the American teacher teaches in them because we all believe that our children are the rightful heirs of a great body of human knowledge and experience which can aid them in achieving happiness in their lives and helping to bring happiness to the lives of others. We long ago rejected the old concept of education for social status or of an education which, like many systems abroad, would serve only the interests of a privileged group or class. We have agreed also that for us the democratic faith is the only just and tolerable basis for social organization. We have seen in past times and learned by our own

experience that such a democratic faith is not to be maintained without equality of educational opportunity, and we have many times indicated our willingness to make great sacrifices in order that this equality, still unrealized, may become a fact.

In attaining its purposes the school does two things, in practice not divorced from one another: (1) it imparts certain information and certain skills, and (2) it nurtures attitudes of mind and spirit which will better adjust these knowledges and skills to human problems, and make for successful human relationships.

Art education is a valuable part of both these objectives; perhaps more than any other field of school activity it builds for the proper use of knowledge in the social situation, and binds up skills with the ends of life.

We do not teach art to train artists, nor because its practice is a genteel accomplishment. We teach art because we know that it is a normal and indispensable part of full living, and because to deny it to our students would be to deny them experiences which have made enormous contributions to the great cultures of the past and are making today contributions fundamental to our whole way of life.

Those periods of history to which we look back with greatest admiration are those which produced, along with a high degree of human dignity and contentment, art forms which give shape and meaning to their ideas and ideals. These art forms did not arise independently of the concepts of their time, but themselves contributed to the orderly and rational character of their age. The one would have been impossible without the other. The artist not only reflects life, he is an active force in molding it nearer to human desire.

If we today are to achieve that goal of the free society which we have set for ourselves, we must at the same time achieve art forms adequate to it. The lesson of cultural history is very clear: we cannot erect a just and enduring social order unless we at the same time so free the human spirit that it can make its fullest contribution to the whole order. Art education can help us to do this, both for the individual and, through him, for the whole community. For the impulse to creation, the invention and imagination of man is inseparably linked to the process of art.

In the comparatively recent past we have made the mistake of thinking of art as referring only to museums or to the "fine arts" work of a few professionals. We recognize now that art includes the whole great field of "creative expression": of experience heightened by purpose and

imagination. The art product may be a painting, a poem, a garden, a patch-work quilt or good conversation; but art itself is a way of doing things which satisfies the normal desire for expression and meets the human need. By the way we do things, by what we think or make or say, we adjust ourselves to the world and, when we can, adjust the world to our own wishes.

The art program in the school is based upon the idea that the real adjustment of the individual to the community and of the community to the individual is possible only when expression and interchange is free and self-confident. In our classrooms and in the school as a whole the art program endeavors to encourage the child as a growing individual who has not only a right but an obligation to think and feel for himself in his own way. Expression is the normal reaction to experience. Through it, no matter what its form may be, we relate experience to knowledge, we test old and new ideas, and we set and clarify for ourselves the next problem.

In the work of the art class, the child draws upon his own experience, and, through successful and satisfying expression, he builds surety within himself and senses his power to understand and to mold his environment. To do this he will need to learn new and fresh ways of seeing and hearing, he will develop those simple skills necessary to set down in concrete form his own ideas, and he will begin to better understand and evaluate his own creative work and the work of others.

The goal of this work of education is what we have often called "creative living": a method of so reacting to experience that we constantly widen and intensify our interests and our ability to utilize our full powers. The art experience of the child varies only in degree from the creative efforts of our men of science, our cultural leaders, our productive workers in all the many areas of modern life. The child who has known the satisfaction of art expression has gained habits of thought and action which are as valuable as anything the school has to offer.

Our society depends for its achievements upon cooperative effort as well as individual contribution. I believe that in our school art program we can help build an America in which social welfare and community spirit will be the natural result of citizens who live fully because they live confidently, and who have at the same time learned to intelligently appreciate the work and worth of their fellows. The "art of living" can be more than just a phrase.



# CLAY PICTURES

By MAXINE H. JONES  
Intermediate Art Teacher  
Tyler School, Cedar Rapids, Iowa



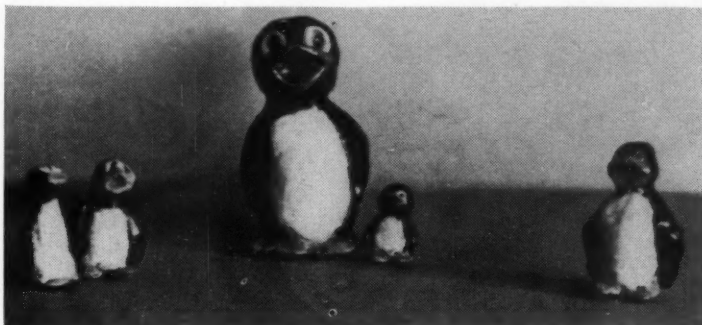
**THE MUSIC MAKERS:**

*These figures represent a group of serenaders performing outside of a home. The dog is apparently eager to contribute his part to the harmony. The bow of the base violin is a piece of copper wire covered with clay.*



**MEXICAN POTTER:**

*This intent little potter was also suggested in the study of Mexico.*



**THE PENGUIN FAMILY:**

*The story "Mr. Popper's Penguins" a favorite with the class, was the source of these personable little creatures. The twins are very sad, in fact, one of them is crying.*



**MEXICAN MARKET:**

*The atmosphere of a Mexican market, inspired by a geography lesson, is shown by this group.*

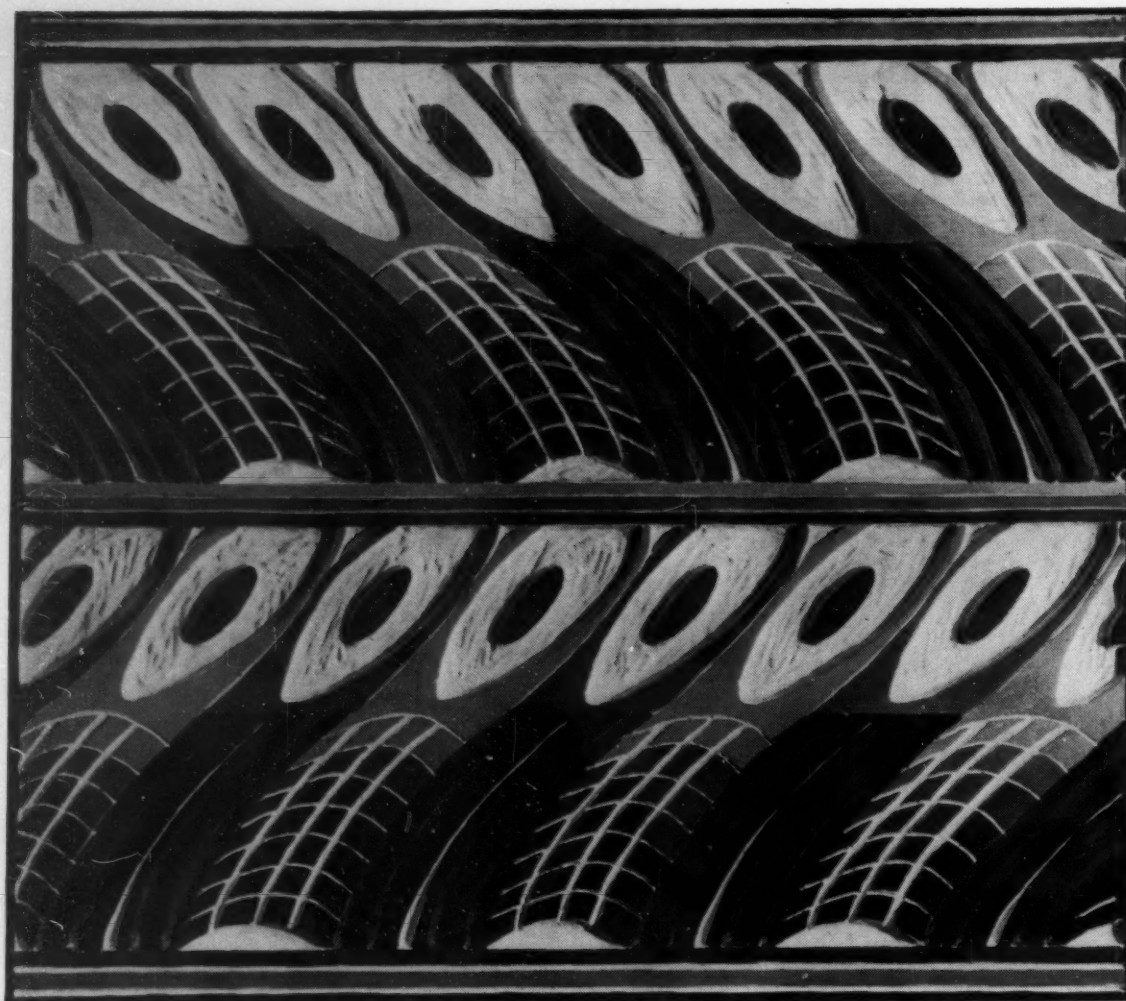


**THE MINUET:**

*This pair was inspired by a dance taught in the music room. The fact that they were made in February, about the time of Washington's birthday, accounts for the colonial costume.*

# **LINOLEUM PANELS**

BY PUPILS OF THE ALBRIGHT ART GALLERY, BUFFALO, NEW YORK. THE STUDENTS OF PHILIPP YOST MADE THESE PANELS BY CARVING THE DESIGN IN BATTLESHIP LINOLEUM. THEN THE DESIGN WAS BROUGHT OUT BY THE USE OF OIL PAINTS.



DESIGNED AND EXECUTED BY MARIE D'AMICO, SCHOOL OF FINE ARTS, ALBRIGHT ART GALLERY, BUFFALO, NEW YORK



DESIGNED AND EXECUTED BY EARL OBERMEYER, SCHOOL OF FINE ARTS, ALBRIGHT ART GALLERY, BUFFALO, NEW YORK



# Effects In Plaster

By VINCENT MURPHY

● Do you want to have some fun with plaster? Then forget that plaster is good only for covering walls or making molds, and work for effects. Effects in plaster of Paris are limited only when the imagination is exhausted, so try something new! There are countless utilitarian and decorative objects around any home or school which can be made of plaster. And from the most fanciful figurine to the plainest paperweight, they can all be enhanced by effects in color, texture, finish, or anything else you can think of.

So that you won't be inhibited by a shortage of plaster or excessive cost, get a hundred pound sack at the nearest builder's supply outfit. This way it will cost only about a dollar and a quarter per one hundred pounds; if purchased in smaller quantities (hardware stores sell it by the pound) the price is considerably more. The rest of the materials are common inexpensive things such as mixing pans, coloring matter, spoons, knives, and water.

A few "tricks of the trade" may be utilized. The following helpful hints are suggested, and you will discover a great many more as you experiment.

Before starting to mix the plaster, have everything under control and in absolute readiness. See that the forms to be poured are locked, greased, and on a solid support, spoons at hand, and color ready if it is to be used.

It is impossible to keep plaster loose after the set has begun. This physical-chemical reaction of the water and plaster, or "set," as it is called, can be slowed or speeded if necessary. Substances which cause plaster to set more quickly than normal are called accelerators, those which cause it to set more slowly are known as retarders. The most common accelerator is vinegar, the most common retarder, salt. A teaspoonful of vinegar or a pinch of salt to a quart of water is usually sufficient. If used in larger amounts, they sometimes have the opposite effect. Any retarding or accelerating agent should be stirred into the mixing water rather than into the plaster, in order to insure a uniform dispersion. Unevenness of dispersion results in hard spots, uneven wear, and uneven expansion of the plaster during setting. Warm water is probably the safest accelerator; cold water the safest retarder.

Sometimes stirring and mixing the plaster forms air bubbles. These can be raised

to the top of the mix by jarring the form or the table on which it is resting, but care must be taken not to shake the form loose. Empty tin cans are very good to use when a small amount of plaster is desired. Small dish pans may be used for larger amounts.

Plaster should be dried as soon as possible after setting. If this is not done, it slowly becomes softer and loses strength. This is known as "rotting" or "sweating." Artificial means of drying can be used, but the heat should not exceed 125° F. Overheating, or "burning," causes the plaster to become chalky and produces hair-line cracks.

As plaster of Paris is practically insoluble after setting, it will clog drains, and so should not be worked within sinks. Instead, work on a paper-covered table and wrap the hardened extra plaster in the paper to be thrown out.

Always sift the dry plaster into the water slowly, letting it absorb the water without stirring it. When it stays on the top dry, without taking any more water, stir until all the lumps are gone and the mix is of uniform consistency.

It is often interesting to experiment with the surface of plaster. One way to get an unusual texture is to stipple the dry surface with wet plaster on a brush or the finger. Another way is to change the surface while it is setting, and in this, screens, pencils, combs, and many other objects give interesting surface textures.

Of course, much can be done by carving plaster. The technic is similar to soap carving, but a little more difficult, as the plaster is harder than soap. This is, however, more than balanced by the fact that heads and arms are not as liable to fall off, and the resistance is more in keeping with the idea of sculpture. Large wax paper cups are excellent for pouring the basic plaster forms. Knives are the most common tool, but others, such as nut picks, are often better for the particular purpose.

A very effective finish on plaster, especially plaques and other thin pieces, is gotten by soaking the dry piece in linseed oil first, then rubbing dry pigment, umber is good, into the low surfaces. This gives the plaque a rich, ancient appearance. Another similar finish is painted onto the plaque. Mix yellow ochre with melted beeswax, and thin this mixture with turpentine if necessary. Then

just paint it on with a soft brush. Incidentally, hooks for hanging these plaques are made of hair pins, screweyes, wire, or twine, sunk into the plaster before it sets. The easiest way to eliminate the chalky white effect of plaster is to apply a coat or two of shellac, which soaks into the plaster and gives it a tan color.

There are only a few precautions and many, many possibilities in coloring plaster which has set.

The simpler methods are to just paint on the color, and shellac it when dry. Water colors should be applied to the moist, set plaster, and oil colors to bone dry plaster. In order that the colors do not peel off when dry, they should be quite thin. Water colors are thinned with water, oil colors with turpentine.

A really professional appearance is the simulated patina effect. Patina is the greenish corrosion on old bronze and copper. First, the surface is sized, or sealed, with cut shellac or glue, thinned enough so as not to appear glossy when dry. Then the base coat of reddish-brown oil paint is applied. An old penny makes a wonderful guide in mixing this color. Dimestore bronze paint may be used instead of the oil paint. After the base coat dries, apply a coating of blue-green paint with a dry bristle brush. Cover the entire surface, and then rub the blue-green off from the highlighted, raised surfaces. When the paint is thoroughly dry, rub a protective wax paste onto the piece with soft cloths.

Color is put into the plaster body by several methods. One way is to mix dry powder paints into the dry plaster before adding the water. It is usually necessary to add some more color to the mix before the set begins.

Probably the most fascinating and pleasing of these effects is marbledizing. In this effect, the color isn't added until just before the set. Just at the point when the plaster starts to stiffen, pour a little wet color, or colors, into it. Swirl the color around by giving it only one or two stirs, and it will have a marbled appearance when poured out of the mixing container. The color used in the marbledizing process must be water soluble.

These are but a few of the plaster effects possible that have been within our experience. New experiments are being tried constantly, so start today to try for effects in plaster.

# STENCILED FABRICS

The materials used in making these textiles were the Prang Textile Colors, stencil board, mat knife, stencil brush and fabric. In cutting the stencils a helpful method is to place the board on a piece of glass while cutting, with the knife. This enables you to get cleaner edges. The students tried their color schemes on various samples of different weaves, textures and tinted fabrics and then chose the one most desirable and suitable to their particular design.

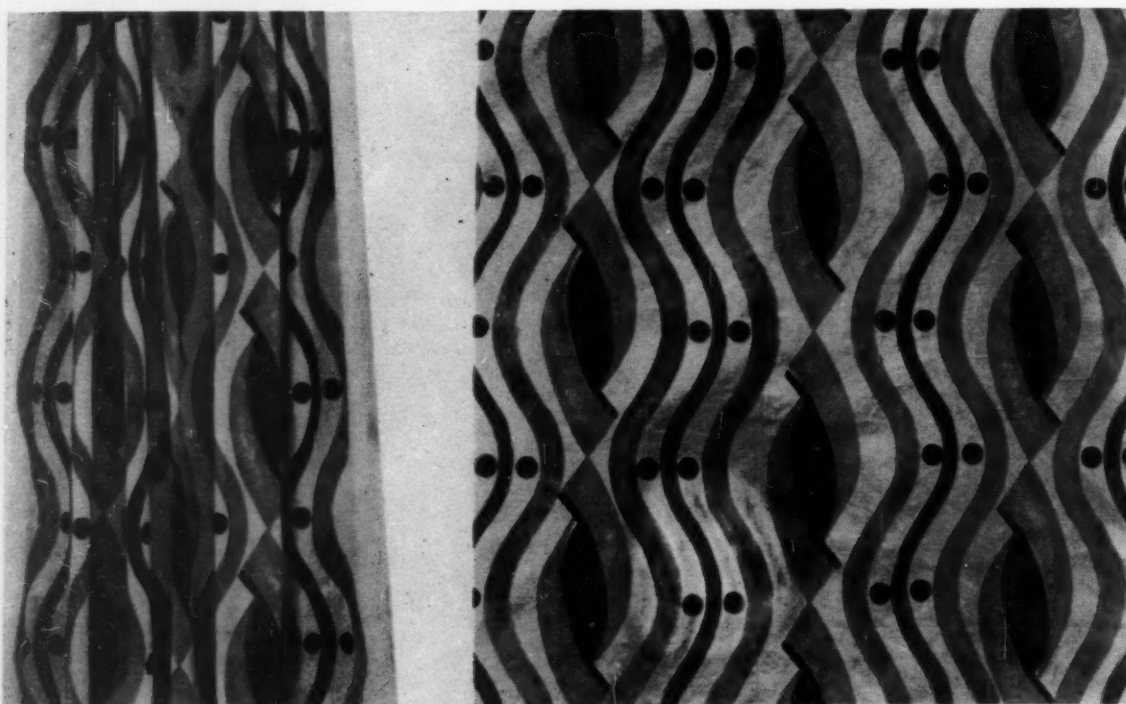
The tinted fabrics naturally have a tendency to change and in most cases gray the colors. The students took advantage of this and used it as a means of bettering their color schemes.



VEGETATION designed and executed by IRENE SPIEWAKOWSKA

These designs were produced at the School of Fine Arts, Albright Art Gallery, Buffalo, New York. Instructor, Philipp Yost. Various materials are worked with to acquaint the prospective art instructor with their possibilities for presentation as art projects in elementary and secondary education,

thus maintaining the interest of the student in carrying his ideas through with actual materials rather than just through the graphic stage.



ABSTRACT designed and executed by RICHARD SWART

It is natural for some students to achieve their designs through the abstract, while others think in terms of derivation from nature. These photographs illustrate both points of view and suggest the possibilities of the mediums regardless of decorative approach. The choice is indicative of personal taste.



# AN ARTS WORKSHOP FOR TEACHERS

By SUSAN BENTEN  
San Francisco State College

● These are some needs that should be met in teacher education in art.

It has been noticed that some things seem to come with difficulty, such as the concepts that methods should be based on individual needs; that needs are realized by the individual as they are brought out through purposeful activity; that emphasis should be on creative effort rather than creative production; that satisfactory creative production should be judged in the sense of successful purpose of achievement; and, in addition to this, the fundamental art knowledges. Even more difficult for the majority of teachers are the concepts that art is a way of living, being, doing; that integration means far more than subject matter correlation; that results are more inherently worth-while when they are the product of the organism, working as a complete whole, toward some desired end; that creative expression is the right of everyone; that art is not something necessarily dark, mysterious, and inaccessible; that the total art experience encompasses a broader field than the so-called Fine Arts.

Are these natural results of any kind of teacher training? Are they special products of a teacher-training program academically conceived and mechanically executed? Or are they needs that can be met in an art workshop?

There are three fields of experience that should be considered in any workshop program: the field of social living; the field of aesthetic experience; and the field of professional training. In the field of social living, we find need for a broader understanding of the fact that there is a way of working, being, and doing. Of late, much progress has been made in regard to this concept, but so far it is mostly in the realm of talking. In a broad sense, art is a way of social living. Art educators unfurl the banner and proudly display the slogan; and go right on teaching knowledges and skills designed to satisfy the requirements of the professional artist. Social living in the schools covers the broadest of fields! Yet we are so often guilty of limiting our teaching to that part of the school program that deals with the disciplines of the social sciences—with illustration of needed subject matter. Skills and abilities necessary to successful group living surely present problems for solution. Teachers are expected to guide children along the path that will make for most successful and satisfying group relation-

ships, and yet, what do we find in the very institutions that encourage this philosophy? We find theory courses telling the students that such skills are necessary, yet we seldom find a curriculum organized so that the students will experience these skills. Also, what about room arrangement, good work habits, and all the other phases of art that make for normal, healthy living? Are these not also a part of social living?

Correlative with this concept is understanding of the fact that the art objects of other countries throughout the ages are the product of the thought and action of the time in which the objects were created. Unfortunately, a majority of the elementary grade teachers do not understand this. Art products, made when classes are studying other peoples and places, are too often made for the sake of the activity, emphasis being placed on the product, and not the "why" of the product. Perhaps this understanding could be made clearer if we could call such objects "by-products," and pursue our study of the various art processes and products with the thought in mind that only through so doing can we understand the needs, drives and impulses that lead to the making of the objects. This is perhaps one of the most basic concepts, and one in whose teaching we have failed. Oh yes, we tell the students that such is the case, but we do not organize the student's experience in such fashion that he himself perceives the necessary conclusion through his own experience.

In the field of aesthetic experience, where we deal with expression, there is much to accomplish. Chief amongst these things would be the development of behavior patterns useful to the individual in his expressional life; behavior patterns that deal with ways of feeling, thinking and doing. Questioning attitudes must be built up. In the realms of doing: did I experiment, invent? Did I chase an idea, and was it worthy of a chase? In the realm of thinking: did I do what I set out to do? What can I do next time? What effect would this have had—or this—or this? Did I learn something, or am I merely repeating some action that has given me satisfaction before? Did I do what I set out to do? And in the realm of feeling: did I enjoy this? Am I completely satisfied with the results?

A workshop can make some of its greatest contributions in the field of professional experiences. Here is the opportunity to make dynamic in the experience of the teacher herself

the understanding of materials, process, and principles; the chance to provide for perception of these materials, processes, and principles as answers to needs. This statement is predicated on the assumption that a workshop would be undertaken at the precise time such needs can be most clearly realized; in teacher education, that would be during practice teaching. An experience at the San Francisco State College has fully demonstrated that the time of participating in a workshop is of utmost importance. Some years ago a course was set up entitled "Art in the Integrated Program." The purposes of the course were to acquaint students with materials and processes necessary in an activity program, to show relationship of these to the whole program of school living, to give a better understanding of the process of creativity, and to help the student evolve methods for better use of these art knowledges, materials, and processes when making provisions for child growth. At first, this course was not required, and most students elected to take it a semester or two before their first practice teaching assignment in the training school. The results were interesting and showed what we had long suspected; basic skills in the handling of materials were the only things to carry over. Things that failed to carry over were ways of evaluating child work, the understanding of art as an integral part of the total school program, the functional use of art knowledges and design principles, and selection of methods that best free expression. More recently the course has been required of all students, and is taken during the first semester of practice teaching. Results are most gratifying, showing a decided gain by all students on all points mentioned above. This experience has shown us that we learn as our needs are realized in life situations; that educational principles, art knowledges and concepts, and ways of working assume meaning the minute they are needed to solve everyday problems; that expression must come from the felt needs of the student. These things that we have learned, must be learned in turn, by the student teacher; and when he has opportunity to experience activity based on these underlying principles, opportunity to talk over his problems in the light of his needs, then the workshop can most fully realize its truly functional character.

Finally, it is necessary to cover the fields of both the fine and industrial arts, linking them in such fashion that the student perceives their close relationships. We must teach all students that fine arts and industrial arts are both important and that each should be considered as a related and integral part of a unified field.

These, then, are some of the needs. They have been stated in terms of experiences and ways of working; and, when adequately met, should pay dividends. Fine persons, more than fine products, are the coupons we should like to clip. The workshop offers a way of working experimentally and creatively, and does open a way to an understanding of the general concepts listed above.

# WHAT SHALL WE DO WITH THE PICTURES?

By WM. F. LOCKWOOD

● When I was a little boy we lived in a very poor neighborhood in Chicago (my mother was an art teacher). Most of the playmates of my age were Italian children of foreign-born parents. I can remember with what envy and real amazement I used to listen to my young Italian friends whistle and sing arias from the operas—while my repertoire of music was limited to such American classics as “Jada, Jada” or “K-k-katy.” Yet, we children all went to the same schools, and spent the same hours in the classrooms devoted to music.

I have before me an analogous situation described by Prof. Reichard (1). She describes at some length the life of a child in a basket-using tribe of primitive peoples. The infant is carried in a basket; he sees meal carried in baskets; he sees gathered acorns placed in baskets—and later ground and then placed in a funnel shaped basket; he sees water stored in pitch-covered baskets; and again, he sees his father bringing home fish in large wicker baskets. To quote Miss Reichard: “The fact that art is **used** instead of **hoarded** has many important effects in the thought and training of the people concerned.”

Many other examples of this type of art in everyday life could be cited. However, suffice it to say that the above examples seem to have important significance for us in our attempts to encourage art appreciation in the elementary school. Why did the little Italian boys and girls have such an intimate knowledge of classical music, while I, who came of “good family,” had little, if any? Why does the young Indian child have a deeper appreciation of the beautiful in basketry than I who have seen the craft work of the world in museum or lecture series? The answer, of course, is obvious, and so obvious we quite possibly are guilty of overlooking its implications in our attempts to “teach” beauty to our children.

To use an educational term commonly expressed today, the Italian child’s—and the Indian child’s—“environment was heavily weighted with art products.” The Italian boy was nurtured in a closely-knit family group in which father, mother, uncle and aunt sung and whistled the classics as they went about their daily tasks and recreations.

Before giving the consideration necessary to several current technics of developing art appreciation in the schools several principles must be noted here. These principles, in the main, have been outlined by Dr. J. L. Mursell (2):

1. Art is feeling expressed in some organized design. 2. To encourage esthetic feeling we must

encourage the child to express himself in some arrangement or planned design. 3. Appreciation implies an insight and an active taste in the individual’s environment. 4. A child’s concern for esthetic values is a natural and basic impulse—but, like every natural impulse, it needs to be evoked. It can be suppressed or stifled. 5. Intelligent standards of taste depend upon clear cut methods of analysis. Exposure is not enough, elements of choice and analysis must be presented. Therefore methods are necessary to get children to notice works of art. 6. Several principles of mental growth that must direct our activities are: a. Mental growth is a sequence from the vague to the precise. b. Mental growth is a sequence from the general to the particular. c. Mental growth involves the emergence of new patterns. (This is contrary to the conception of growth as a fixation of mental habits.) d. Mental growth is dynamic, and depends upon interest and will. e. Mental growth has some correlation with ability.

Nicholas, Mawhood and Trilling (3) discuss several of the currently popular bases of organization in teaching appreciation of art. We are familiar with all of them:

1. The chronological approach. For example, Greek art may be studied in the fourth grade, and Roman art in the fifth grade, and so on. 2. The study of important artists and their work. Here the emphasis is too often placed upon the life of the artists, and his struggles and privations. 3. A periodic study of art. For example, a picture a month is selected according to the “children’s interests.” 4. The subject matter approach has gained favor in the last several years. For example, pictures, sculpture craft articles, etc., are grouped to represent visual aids for certain topics, like Indian Life, or the study of Transportation. 5. Cutting across several of the above—if not all of them—is the approach termed by Mathias (4) as “a work of art approached . . . as the expression of an individual.” In this way Mathias sees the possibilities of correlating the expression of the child with the expression of the mature painter or sculptor. In so doing she suggests the technic necessary which may be termed: 6. The question-and-answer method. Here the children are asked a series of questions considered relevant.

Here, then, are six different approaches recommended by at least as many art educators. Which shall we use? Shall we use any? Shall we use all of them? Are there any other means of presenting pictures to the child? I believe there are—and this



is an assumption, I believe there is yet another method, when combined with several of the above, which will prove more effectual in what we are trying to do.

For the moment, however, we must give some consideration to the approaches listed. It seems to me that the chronological approach is not psychologically sound. All children at the same age may not be all interested in the same period of art. This type of organization cannot possibly have a great deal of connection with the everyday life of the child.

The study of important artists presents its problems too. In most cases, in this type of approach, the artist's life and privations are too often dwelled upon and lead to no particular stimulus for a true appreciation of the pictures.

The picture-a-month type of approach, it seems to me, hits a distinct low. I question the criteria used for deciding in September what picture will be shown the last Friday in May—as is often the case in many courses of study. Surely we can hope for no sustained interest from the children if we are to systematically present them with a picture every thirty days.

The integrated approach—so-called—in which the teacher assembles pictures pertinent to the subject matter under discussion in the classroom poses some difficulties. This is particularly true for the teacher, for it takes an endless amount of labor to collect illustrative material for any unit or project. The main difficulty here, however, is that "art" becomes the handmaiden of the social studies, and is rather dragged in by the tail. Surely I am no one to deny that visual aids are effective teaching devices in any classroom situation; but the point I wish to make is this: the art quality in a picture "integrated" with the rest of the program is **usually** ignored. And in this paper it is the appreciation of the picture, per se, with which we are dealing.

Finally—the question-and-answer approach. Something really ought to be done about this type of esthetic catechism. It is inconceivable to me that any teacher must bring to class a set of questions to pump the children with. For I have hung pictures in the elementary schools, at all levels, and I have yet to finish the hanging of the pictures before practically every youngster in the class asked more questions, and offered comments, than I could readily answer while attaching the pictures to the wall. And this leads me to the point I wish to make.

But before we give it consideration let us pause for a moment and re-think what it is we are really attempting to do in presenting pictures to the child for his growth in appreciation. As I see it, it is not the pictures themselves with which we are concerned, but with whatever meaning they may have for the children. If in the selection of pictures we can include for the child elements of choice and judgment; and a recognition that the work of art represents one individual's emotional expression in one

type of planned arrangement we will achieve more than several of the above approaches to our problem seem to promise.

I propose this. It will be far better to hang the pictures as a part of the child's everyday environment **AND FORGET THE PICTURES**, rather than submit the children to some of the boring, inhibiting catechisms on art appreciation now conducted in some of our schools. However, the children will not allow us to forget the pictures—once they are in place—if we observe common-sense practice in our psychological procedures. How may this be done?

In the first place, I can see no reason for hanging a picture after the close of the school day, and after the last child has left the room. If the picture is to have meaning for him, then he should be instrumental in the presentation of it. Appreciation implies an insight and an active taste in the individual's environment. Again, the child's concern for esthetic values is a natural and basic impulse, and as such it needs to be evoked—like any other natural impulse.

The simple way, then, to present a picture to a class is to present it while the class is **there**. I would recommend that we have at hand more pictures than we can hang at the moment. These of course would better be originals, but if these are not available we are fortunate today in having good color reproductions of both the moderns and the old masters. These reproductions should be **large**, and hung at the child's eye level. With several pictures, they can be presented to the class, and the children can (and don't you worry—they **will**) enter into discussions of relative merit, choice, art quality, meaning and finally, which picture they would rather have hung. The children may choose the "wrong" picture . . . and at this writing I can't see that that matters quite so much as that they at least actively chose the picture.

This approach quite obviously presupposes preparation on the part of the teacher. She must be ready for the questions and discussions that will develop. Dr. Mursell suggests that any particular element of the picture that has been singled out as giving enjoyment should be isolated and dwelt upon. This is psychologically sound if the particular interest is not worked dry.

We must emphasize again the importance of weighting the child's environment—at all levels and at all times—with examples of good art. "In sum, the student is surrounded by art products and art problems" (5) wrote Dr. Faulkner in discussing a course for college students. The importance of surrounding the child with art products and problems from the day he enters the nursery school until he leaves the elementary school is, it seems to me, even more pertinent to the success of our program.

(For List of Books See Page 32)

# The Art Of Make Believe

By RUTH LASSEN  
Milwaukee, Wisconsin

● We admire the imagination of the primary school child and deplore the fact that as he grows into adolescence he loses this quality to a great extent. However, I believe that imagination is only latent, and that it can be reached and brought out just as vividly at an earlier date in the life of the child. I discovered this fact when I was searching for some way of making the knowledge of perspective more enticing to the fourteen-year-old. Highly imaginative interiors and streets were the result of the following approach. By arranging squares within squares and attaching them to one another by means of diagonal lines drawn through the bottom corners, we found the following:

1. By drawing fine lines through the "lines of attachment" that they met at one point, the vanishing point. 2. Each square suggested a room farther in the distance. 3. Rooms in the distance were higher and smaller on the paper. Thus the first principles of perspective were discovered through a game-like procedure. Call it "sugar coating" if you will, but I am firmly convinced that these "playful adolescents" have taken something with them of their own free will. I do not believe in formally imposed art instruction at this age in particular. The next step was to choose a theme for our empty houses. Here a discussion of color helped. We talked of cool color which suggested cool places, deep sea chambers, ice palaces, forest homes, etc. In the same manner warm colors stimulated our imaginations. The results were once more vividly fantastic than the other.

Another interesting "art game" that appealed to the seventh grade level was an art scavenger hunt.

The children brought in any old odds or ends such as gum wrappers, magazine sheets, burnt matches, twine, corks, cotton, etc. We now arranged these according to the rules of the game on a large sheet of paper. The rules were as follows: 1. Uneven spacing of objects. 2. Balance of form and color. 3. Unity. Next we removed the objects again from the paper, dipped our brushes into a color, and painted upon the paper the first object that came to mind. In one case it was a sailboat. Now we pasted the above mentioned objects upon the sailboat in the same order. The result was a pair of sun glasses, a tiny fan, a gum wrapper, and a penny all linked together by a fine cord. This student in explanation of his composition wrote the following:

A scavenger hunt did inspire this art,  
And let us inform you right from the start,  
Art principles we hope to display,  
But the story (if you must have one)  
"Pleasant Summer Day."

Another composition resulted in a background of buildings upon which a cotton-haired lady was pasted, a paper napkin, a powder box, and a bit of movie film. This verse accompanied it:

Art principles we hope to show  
By arranging these objects nicely, you know.  
Jumble them together—one, two, three  
Presto! Change! a story we see—  
Dress up, dinner, and show!

Paper construction is also an unlimited stimulus to expression. In presenting this lesson we first discussed the term "structural." Next, we merely practiced folding paper in ways we thought would express strength. Two or three of the students suggested that their folded objects resembled army tanks, animal heads, and trucks. Here then was our lead to see how many individual and original objects we could get from one class. Every available piece of scrap cardboard and paper was put to use. This particular class had a home room teacher who was about to be married. Their ideas seemed to center about romance for they constructed a bride, groom, flower-girls, and a cart, all of which which were finally presented to the prospective bride. From the above problem paper mache manequins developed. The girls then designed clothes for them.

There is good reason to believe that although the child is becoming more realistic, there is the same creative imagination to be brought out, more successfully, more controlled than before.







# ASIDES

BY

*Helen Durney*

With fall plans now functioning and a new year well under way it's time to stop for breath and once again turn to the outside agencies in your neighborhood for current stimulation.

Have you been to your museums this month? Directors and trustees have put their efforts to exhibitions and educational projects to supplement and enrich your work as teacher, student or follower of any creative bent. Don't let them down. If you do it is your loss, however.

Should you be within walking, driving or flying distance (you see, this includes all of you), do try to visit the National Ceramic Exhibition held annually in the Syracuse Museum of Fine Arts. For months preceding its opening which takes place on October 18th, Miss Anna W. Olmsted, the Museum's Director, with the help of many others, has worked tirelessly to make this 10th Anniversary showing live up to and go beyond the preceding annuals. In one decade this yearly gathering of ceramic art has shown more and more fineness and demonstrated an ever widening group of skilled artists using clay as their medium. Miss Olmsted writes:

"This, the first exhibition of living ceramic art of the Western Hemisphere ever organized, takes the place of the International Ceramic Exhibition which was pending prior to the outbreak of the war, has been made possible through the generosity and cooperation of one of America's art patrons, Mr. Thomas J. Watson.

South American and Canadian pottery will be selected by art authorities in the different countries but the major part of the exhibit will consist of the 10th Annual Ceramic National, assembled in the usual way. Through the courtesy of the Du Pont News Service, the preliminary announcement of the exhibition has been released both in Spanish and Portuguese to a list of about 350 leading Latin American newspapers. The Canadian press is also carrying the story and hearty cooperation is assured from the Canadian Potter's Guild of Toronto and the Canadian Handicraft Association of Montreal."

Has the voluminous publicity for this exhibition, now and in the past, made you curious about the ceramic possibilities in your community?

Do you have any good native clay? If so have you tried using it for pottery and clay modeling? What results did you have? A field trip to native locale producing this earthy substance would prove a fascinating bit of research. Your geology, botany and physical geography departments would cooperate wholeheartedly with such a venture, we are sure.

Have you any well known ceramists near by? Possibly they would be willing to have an exhibition of their work for you or come to school to give a talk and a demonstration; or all three! Have you a commercial pottery close enough to, with the permission of the manager, use as a laboratory for your class and to see the many processes of making dishes and pottery on a large scale. Mayhap in days gone by an early type of American china or earthenware was made in your city. Find out about it. Parents and grandparents would willingly loan their precious sugar bowls and tureens for an exhibition. If the design of your native pottery is not what you consider it should be use it for comparative study against good patterns, old or new as the case might be and find contemporary pieces to contrast and clarify your reasons. Merchants will usually help in loaning stock or by having a simultaneous showing in conjunction with your school exhibit. Remember such

unified endeavor serves more than the purpose of being a current subject for teacher to project to student. It is through this or similar community cooperation that an understanding and eagerness for the native arts and crafts is awakened. Once this happens neither time, past or present or geographical boundaries will prove limitations for future enrichment. No new idea this, merely a pin prick to remind us of the shiny trousered adages about the great oaks, the pebble in the pool, and the rolling snow ball, remember?

A few recommended books on pottery and ceramics are: "Practical Pottery for Craftsmen and Students," by R. H. Jenkins, Bruce Publishing Co., 524 N. Milwaukee St., Milwaukee, Wis.; "Pottery Made Easy," J. W. Dougherty, also published by Bruce. "Ceramic Processes," by M. C. Stratton, published by Edward Brothers, Inc., Ann Arbor, Mich. Some of the schools where complete, graduate training in ceramics may be acquired are: Ceramic Arts Department, Alfred University, Alfred, N. Y., write to Prof. Charles Harder. Ohio State University, Columbus, Ohio; care of Dr. Arthur Baggs; Syracuse University, Syracuse, N. Y., with Prof. Ruth H. Randall, head of the ceramic department; Miss Maria Grotell, Cranbrook Foundation, Bloomfield Hills, Mich.; Dr. Glen Lukens, University of Southern California, Los Angeles, Calif. A self-addressed envelope, remember the stamp, with your letter of inquiry will bring the desired information.

The Museum of Modern Art, 11 West 53rd St., New York City, through Mr. Monroe Wheeler, director of exhibitions and publications, writes: "We feel that at this time the Museum of Modern Art should have two important objectives. First we must encourage and support the normal practice and development of the creative arts with which the museum is concerned. This is a time for defense of civilization, and the arts and activities which constitute civilization must be continued as well as defended. Second, we must study ways in which the fine and practical arts can be of use to the nation in the present emergency and the museum is prepared to act as intermediary between the individual artist and the government agencies which may need his talents. An example of this is the museum's recent national defense poster competition for posters to publicize the U. S. Army and Air Corps Enlistment and U. S. Defense Savings Bonds and Stamps.

The Museum is still concerned, as it has always been, not only with the art of the United States but also with that of foreign countries. A large part of European art is unobtainable but exiled artists continually arrive on our free shores to enrich the resources of our civilization. Furthermore, the exceptional perspicacity and generosity of American private collectors and public galleries have resulted in a considerable accumulation of contemporary foreign art which enables the Museum to assemble in America without borrowing from abroad, comprehensive retrospective exhibitions of certain great modern artists. Our schedule for the coming year with three retrospective exhibitions—Henri Rousseau, Joan Miro and Salvador Dali—constitutes a highly impressive demonstration of the excellence of modern European art in this country. The Museum's major winter exhibition, "New American Leaders," will attempt to introduce to the New York public important, tho little known painters living outside the metropolitan area.

The list of exhibitions already scheduled is as follows:

October 7—George Grosz; November 19-January 18, Joan Miro, directed by James Johnson Sweeney and Salvador Dali, directed by James Thrall Soby; November 26, Eric Mendelsohn; end of January-early March, New American Leaders; March 18, Henri Rousseau. From time to time the Museum will announce smaller exhibitions on the season's schedule.

We hope a trip to New York is included in your itinerary and budget for the coming year. We know of no better spot on earth for stimulation for artist, teacher and student of art. Have you inquired from the Museum of Modern Art recently about memberships and the excellent publications accompanying such an expenditure? And speaking of New York and its advantages, in the May issue we announced the closing of the New York City Information Bureau, Pershing Square facing 42nd St., opposite Grand Central Terminal. We said then it was much too fine an institution to pass and so it was. Never did it close in July as per plan but with new sponsors still remains to grow in worth and importance for the convenience of you and others who wish to crowd without waste of time the most possible advantages into your brief visit.

As we wrote down the name of Salvador Dali in the foregoing Museum of Modern Art schedule we were reminded of an interesting experiment we heard about some time ago. The Daubers Club of

Syracuse, N. Y., composed of art teachers of that city, holds weekly meetings. Dinner at a local restaurant, then a business meeting in the home of one of the members and last, the balance of the evening is devoted to a program. One time when surrealism was a topic of wonder and conversation the program chairman concocted the following plan to be followed by each member present.

On separate slips of paper she listed strange and unrelated objects, proverbs, holidays and words which would quickly promote individual brain pictures. There were enough of these for each aspirant to have three apiece. After shaking them in a box the members drew, without choice their trio of ideas which they were to compose into a free and creative picture ere the evening came to a close. Oh, yes, the program chairman also produced large sheets of paper, crayons and chalk.

For such a brief space of time the results were startling. The designs resulting were in many cases thrilling and worthwhile. Many of the teachers carried the idea back to the class room where young imaginations were fired and much creative enthusiasm was evinced. When doldrums hit the class room why not try this unique plan? It could be three unrelated experiences in the lives of each student. Just to make the game more personal or two or three incidents of importance in the school, city, country or world. It really has endless possibilities. If you try it be sure to let us know and if you think the forthcoming creations worthy of note ship them in and we might publish them in DESIGN.

Lately we have had several inquiries concerning plastics as a classroom project. With metals at a premium and with inventors and scientists taxing imaginations to the utmost to find substitutes it would seem an excellent time to initiate this media into your curricula. Designs for its uses, the actual handling of plastics if the cost for material is not prohibitive. For those readers who wish to investigate we suggest writing to Bakelite Corporation, Unit of Union Carbide and Carbon Corporation, 30 East 42nd St., N. Y. C. This same company publishes a quarterly magazine called "Bakelite Review" and in the issue we have at hand we find many uses and ideas which could be class room adapted as well as not. As we glance through the pages we see: "There's Beauty in Cast Resin Plastics," the designing and making of small radio cabinets is depicted in photo and text. "Merchandising" is the next heading with packaging, signs and counter display worked out in plastics. "Fashioning the Feminine Form" and here display figures and models come to life by taking shape in the colorful substance. Fishing tackle, flat iron handles, fan blades, bottle tops, lip stick cases, artificial flowers, neckties, hair curlers and even a strong, light row boat are photographed after having been successfully manufactured and tested. One article called, "Jeanne" concerns Malthe Hasselriis, the well known Danish artist. The article states: "As ivory became more difficult to obtain Mr. Hasselriis decided to experiment with plastics on which to paint his famous miniatures. Although he hesitated to adopt media other than those used by the old masters of his art, he says now that baked resin sheets, after being specially prepared, offer several superiorities to ivory. This particular material, known to the trade as Bakelite Cast Resin C-25, is one of the most stable cast resins in respect to color. It also has remarkable dimensional stability and an extremely low rate of water absorption. The artist was especially interested in it since it is not likely to warp or split. Hasselriis who is one of the few masters of this old art of miniature painting has had a varied career. He has worked with the Royal Mural Painters in Copenhagen; he has been a successful fashion illustrator, an authority on Chinese art of painting on silk. He has done highly praised portraits of Pearl Buck and the Duchess of Windsor, as well as many magazine and book covers. Among the most famous miniature painters of the day his work has been shown by the American, Pennsylvania and Brooklyn Societies of Miniature Painters."

We find no place in this idea filled magazine a notice as to its price. If there is a fee it would not be high and we suggest you make inquiries at the above address for further information. Other publications on plastics are: "Plastics in School and Workshop," by A. J. Lokrey, Van Nostrand, publisher; "Industrial Plastics," by H. R. Simonds, published by Pitman Corp., 2 West 45th St., N. Y.; "Plastics," by Mansperger and Pepper, International Text Book Co., "Modern Plastics Catalogue," Breskin Publishing Co., 122 W. 42nd St., New York City. Here again we request reports on your use of plastics as class projects.

Write your "Asides" communications to Helen Durney, care of DESIGN Publishing Co., 243 N. High St., Columbus, Ohio.



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# Are You Aware?

*We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.*

## Industry Studies Color

• From a color research laboratory in New York comes a series of interesting notes on the use of color in factory and office decoration. Working efficiency seems to be definitely related to environment. Dark, drab and melancholy interiors undoubtedly affect the worker, handicap his efficiency, and tend to inspire him with unrest and a complaining disposition.

Today a number of excellent practices are being followed. Where factory interiors tend to be cold, hollow and vault-like, warm hues are applied to introduce a feeling of greater comfort. Blues and greens offset the fatigue of heat and help to draw attention from the monotonies of labor.

The widespread use of white is rapidly giving way to a more sensible use of color. White wall areas are a trial on vision, particularly where the worker handles fairly dark materials. To condition the eye to white and then to ask the worker to distinguish gray type matter or the markings on metal castings, is like asking a person to read a newspaper as he walks out of a movie house on a sunny day. By keeping ceilings white for high light reflection, and by painting dados and walls (in direct line of vision) in soft tones of blue, green or buff, the eye of the worker is kept at a more efficient level, and the materials handled stand out in better contrast.

The well designed factory or office today pays respect to the above functional uses of color. There is ample light but minimum glare. Different color treatments are applied to different sections and departments to lend variety and relieve monotony. Colors are planned, not on an esthetic basis, but to accomplish definite, tangible results.

## Silk Screen Exhibition Available

• The Art Students' League of New York has available for circulation an exhibition, "The Making of a Silk Screen." The exhibition is furnished for a period of three weeks, inclusive of time for repacking and transportation to the next point of exhibition. No rental fee is taken, and only expense is for carriage via Railway Express Agency to the next point of exhibit. In practice, this varies from one to four dollars, depending on distance shipped.

The exhibition is definitive of all steps in the process; includes progressive proofs of color separations, initial sketches, and finished prints. All works are mounted on mats of a uniform size, 30" wide x 40" deep.

Silk-Screen Printing has been established for some years as a means of printing for commercial purposes, inexpensive but effective in color. It is today engaging the attention of artists as a medium for fine printing in color. "The Making of a Silk Screen," shows three completed proofs in full color accompanied by progressive proofs of the respective color portions in their several stages. Also shown are enlarged photographs of the purposes for printing in use, stage by stage. Definite labels appear with each item in the exhibit. All works are matted and may be handled in 35 linear feet of wall space if a single line of hanging is used. The exhibition may be shown on one or more walls according to your requirements.

The exhibition is available for the school year of 1941-1942. Engagements will be confirmed in the order that we receive requests.

## Two Art Institute of Chicago Graduates Start New Etching Service

• For the first time in the history of graphic art, the fields of etching and lithography are open to the laymen. These two mediums previously have been beyond the reach of the average individual because of the expensive equipment involved and the technical experience necessary. Now through this etching service anyone can make his own original etching or lithograph.

The Etching Service was originated by Albert Goodspeed and Keith W. Hovis, graduates of the Art Institute of Chicago. Realizing that everyone is intrigued with the idea of etching and lithography they felt the need for a service of this kind. It is so difficult to make an etching? No! for anyone can do an etching or lithograph with this service. The service provides the equipment, and actually prints them for you.

The service is unique in that it offers the novice the same advantages as the professional. It relieves the amateur of the laborious and technical part of etching and lithography. Even professionals send their work out to be printed.

The service works in this way—a prepared zinc plate, 3" x 4", packed in a specially designed box, along with a drawing tool and list of technical suggestions is mailed to you. After your drawing has been scratched through the surface of the plate you return it in the same box to the studios of the Etching Service. Each plate is handled individually using various bitings with acid. Lithographs are processed in a similar manner. Two printed copies are made from the plate and returned to you with the zinc plate. The complete cost of this service for the individual is two dollars—for groups; private and public schools, hospitals, clubs and camps \$1.50. With a minimum cost of a dollar for large groups or classes. Additional copies may be made from the same plate.

The artist expects this service to increase the art facilities of schools, colleges and other educational groups. This new service has been used with great success. It has stimulated interest in the graphic arts, both old and new.

## Children Commission Paintings

• Thousands of children between the ages of 5 and 12 years, in public, private, and parochial schools throughout the country, have replied specifically and enthusiastically to the question asked by the Museum of Modern Art: "If an artist promised to paint you a picture, what would you like him to paint?" Their replies constitute the basis of a Competition for Pictures for Children which the Museum will conduct among artists for paintings suitable for reproduction by the silk screen process.

Answers were definite and specific, often to the point of detailed description, but the overwhelming general demand was for paintings with the human and animal theme predominant, for large pictures in bright colors. Children asked for pictures of youngsters their own age playing games, children with their dogs and kittens, all sorts of animals. Boys asked for pictures of boats, airplanes, motor cars, trains, and fire engines. There was a demand for landscapes, but almost always with action, such as: "a man on horseback herding sheep with a river behind"; "a lot of monkeys on a mountain with a fence all around the mountain." On the whole, both city and country children seemed deeply interested in country scenes and animals, but country children showed no interest in city life.

This survey of children's preferences in art was begun last March by the Museum's Educational Project, under the direction of Victor D'Amico, as a result of many requests from teachers and parents for pictures containing subject matter and visual elements which would appeal to children. As there is a scarcity of such paintings the Museum decided to find out from the children themselves exactly what they wanted in art and then to hold a competition to get it for them.

Hundreds of letters have been sent to elementary school and art teachers throughout the country, asking them to discuss the matter with their pupils and then to relay to the Museum the children's preferences expressed in their own words. From enthusiastic replies received from all over the country, the terms of the competition have been drawn.

The Museum of Modern Art opens the Competition for Pictures for Children today, with this announcement, and closes it at midnight, November 20, 1941; entries postmarked later will be rejected. The competition is open to all artists, except employees of the Museum,

with the numbers of entries by each unlimited. All entries must be reproduced in color by the silk screen process either by the competing artist himself or by the artist in collaboration with a silk screen technician. Prints submitted must be designated to all for \$10 or less.

The ten best works will receive a purchase award of \$25 each; ten others will receive honorable mention. A competing artist may win one prize and one honorable mention. At the close of the competition, the twenty best prints and a number of other selected entries will be exhibited in the Young People's Gallery of the Museum of Modern Art and will then be sent on a nationwide tour. Copies of the prints will be sold by the Museum to schools throughout the country, the entire proceeds going to the artists.

All entries must be strictly anonymous, artists desiring to compete should write to the Museum for entry blanks and competition program. All inquiries should be addressed to Victor D'Amico, Director Educational Project, Museum of Modern Art, 11 West 53d Street, New York City.

### **Museum of Modern Art Shows Work of Early Photographer**

• Forty photographs, chiefly portraits and all of them nearly a century old, compose the exhibition of David Octavius Hill: Portrait Photographs 1843-1848 which opened to the public at the Museum of Modern Art, 11 West 53 Street, Wednesday, September 10, to remain on view through October 19. These photographs, the earliest of which were made only four years after the invention of photography, are remarkable documents of camera work, taking a place in the history of photography comparable to that of the Gutenberg Bible in the history of typography.

But it is for their artistic quality rather than for their archaeological significance that these forty prints, chosen from the collection of Heinrich Schwartz of Buffalo, New York, are exhibited. They represent perhaps the first use of photography as a medium of artistic expression, and form a part of its rich tradition. This is the first of a series of exhibitions outlining the esthetic development of photography which the Museum will hold from time to time. The exhibition has been assembled and installed by Beaumont Newhall, Curator of the Museum's Department of Photography.

David Octavius Hill, a painter of Edinburgh, Scotland, was born in Perth in 1802 and died in Edinburgh in 1870. He was a founder of the Scottish Academy of Painting, Sculpture and Architecture. In 1843 he received a commission to paint a group portrait of the five hundred odd clergymen and laymen who gathered in Edinburgh in that year to found the United Free Church of Scotland. To assist him in painting this colossal group picture, Hill, who had previously experimented with photography, turned to the new medium as a quick and efficient way of taking notes on the physical features of his multitude of sitters.

### **A. D. I. Will Hold Convention in New York City**

• First convention for members of the American Designers' Institute will be held in New York City on October 3 and 4, in response to a demand for such a meeting from the increased membership of the Institute, and because of the importance of the designer in relation to the national emergency.

The program will consist of several important sessions, with the relation of the designer to the national defense program as the general theme of the two-day conclave. Dr. James F. Bogardus, who is working with Leon Henderson on price administration and civilian supply, will be one of the featured speakers. Lawrence H. Whiting, president of the American Furniture Mart and honorary chairman of the Institute, is also scheduled as a principal speaker if his War Department duties do not prevent him from attending. Others who will address the gathering will include Lester Beall, Richard Bach and Morris Sanders.

The convention will begin on Friday, October 3, at 12:30 p. m. with registration and luncheon at the Architectural League of New York. Ben Nash is in charge of arrangements. In the afternoon there will be a discussion of the general theme, the relation of the designer to the defense program. A formal dinner will be held that evening on the 67th floor at 30 Rockefeller Plaza and Messrs. Beall, Bach and Sanders will talk on "Design—all its aspects, aesthetic to functional." Dr. Bogardus and Leo Jiranek will review the afternoon meeting and Mr. Whiting will speak further on the subject of designers and national defense.

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### **FOR COLOR REPRODUCTIONS WRITE:**

Living American Art, 55 Fifth Avenue, New York City. (Excellent collotype process prints—large—for \$1.25 each. Contemporary American painters.)

The Museum of Modern Art, 11 West 53 Street, New York City. (Excellent reproductions of Picasso, Renoir and Cezanne—prices range from \$1 to \$2.)

National Art Society, 30 Broad Street, New York City. (Small prints—11x14—but quite good, collected under title "48 Famous Paintings.") Set of 48 \$3.50.

Raymond and Raymond Inc., New York City. (Superlative prints, but more expensive . . . ranging from \$7.50 to \$20.00.)



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